HEIDI
HIGH
SCHOOL
1959
VOYAGE OF THE
ROCK
ALIENS

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INTER PLANETARY CURB PRESENTS

A JAMES FARGO FILM

"VOYAGE OF THE ROCK ALIENS"

PIA ZADORA

TOM NOLAN

CRAIG SHEFFER

RHEMA

And Introducing

JIMMY & THE MUSTANGS

AND

RUTH GORDON as The Sheriff

Edited By
MALCOLM CAMPBELL

Director of Photography
GILBERT TAYLOR

Executive Producers
MAX A. KELLER, TINO BARZIE, MIKE CURB

Music By
JACK WHITE

Written By
S. JAMES GUIDOTTI and EDWARD GOLD & CHARLES HAIRSTON

Produced By
MICHELINE H. KELLER, BRIAN RUSSELL

Directed By
JAMES FARGO

Inter Planetary Curb

VOYAGE OF THE ROCK ALIENS

SYNOPSIS

WILL DEE DEE AND FRANKIE SAVE THE WORLD FROM DEATH AND DESTRUCTION AND STILL SING AT THE DANCE SATURDAY NIGHT? WILL CHAINSAW LET DIANE FIX HIS TOOL? WILL DEE DEE AND THE ALIEN HAVE A CLOSE ENCOUNTER? WILL THE BREATHER LEAVE THE SHERIFF BREATHLESS? YOU'LL MEET THEM ALL IN THE SPACIEST COMEDY EVER LAUNCHED!

VOYAGE OF THE ROCK ALIENS IS A FUN-FILLED SPOOF ON EVERYTHING FROM MUSIC VIDEOS TO SCIENCE FICTION OF THE 50'S... MUSICALS TO MELODRAMATIC HIGH SCHOOL DRAMA.

THE BASE OF THE PLOT IS A LOVE STORY BETWEEN TWO YOUNG PEOPLE, ALA "BEACH PARTY". DEE DEE (PIA ZADORA) IS A YOUNG SINGER WHO IS IN LOVE WITH FRANKIE (CRAIG SHEFFER), THE LEADER OF "SPEELBURGH'S" LOCAL HIGH SCHOOL ROCK AND ROLL BAND CALLED "THE PACK" (JIMMY & THE MUSTANGS). DEE DEE'S DREAM IS TO SING WITH THE BAND; FRANKIE LOVES HER, BUT DOESN'T SEE THINGS QUITE THE SAME.

A GUITAR-SHAPED SPACESHIP STREAKS THROUGH THE SKIES, A ROCKET-BASED TELEPHONE BOOTH LANDS ON EARTH, AND ABSID (TOM NOLAN) WITH HIS GROUP OF ALIENS ("RHEMA") EXIT. DOES ANYONE SEE THEM? ONLY THE SHERIFF (RUTH GORDON)...AND SHE FINDS THE WHOLE THING QUITE UN-AMERICAN. ALL THE WHILE, SOMETHING WITH "TENTACLES", RESEMBLING THE LOCH NESS MONSTER IS LIVING IN A SEETHING POOL OF WATER THAT WAS ONCE A PLACID LAKE AND EXTENDS ITS EXTREMITIES HAUNTINGLY THROUGH THE TOWN.

AS THE ALIENS SEARCH THE PLANET FOR SPECIMENS SUCH AS FLOWERS, LEAVES AND COW CHIPS, THEY RUN INTO SOME OF THE LOCAL RESIDENTS. ALL THE ALIENS, WITH THE EXCEPTION OF A FIRE HYDRANT ROBOT HAVE TAKEN HUMAN FORM AND FIND THEIR WAY INTO TOWN. HERE THEY MEET WITH DEE DEE, FRANKIE AND THE PACK AT THE LOCAL MALT SHOP.

FRANKIE ISN'T TOO PLEASED WHEN ABSID LOSES HIS HEAD (LITERALLY) OVER HIS GIRL, AND A FEUD QUICKLY ENSUES. ALL THE WHILE A MYSTERIOUS SET OF MURDERS BEGIN TO HAUNT SPEELBURGH. ALTHOUGH TWO CRAZED MASS MURDERERS HAVE ESCAPED FROM THE LOCAL HOSPITAL POLICE WARD, THE SHERIFF IS SURE THE MURDERS ARE BEING COMMITTED BY THE ALIENS...THE AUDIENCE KNOWS BETTER.

FEELING DEJECTED BY FRANKIE AND HIS REFUSAL TO LET HER SING, DEE DEE SUCCUMBS TO THE CHARMS OF ABSID WHO AGREES TO LET HER JOIN HIS BAND.

AT THE "BIG COTILLION DANCE", FRANKIE AND THE PACK HAVE ARRANGED TO KEEP THE ALIENS OUT...BUT THEIR TRICKS AREN'T ENOUGH TO DIVERT THE SUPER ALIEN POWERS THEY ARE UP AGAINST. A BATTLE OF THE BANDS BEGINS, AND DOING SO BRINGS A WHIRL OF MUSIC, DANCE AND SPECIAL EFFECTS TO THE SCREEN.

ABSID AND DEE DEE SNEAK OFF TO THE LAKE. WHILE THE TENTACLE CREATURE SEARCHES THE BANKS WITH ITS OMINOUS SUCTION CUP ARM, ABSID TRIES TO CONVINCE DEE DEE TO FLY BACK TO HIS PLANET WITH HIM. HESITATING, SHE AGREES TO VISIT THE SHIP -- VIA THE TELEPHONE BOOTH. ONCE THERE, SHE LEARNS THAT SHE'LL HAVE TO GIVE UP ALL HUMAN EMOTIONS TO LIVE ON THE ALIEN'S PLANET...A PRICE TOO GREAT, EVEN IN EXCHANGE FOR FAME AND A SINGING CAREER.

BOLTING BACK TO HER TRUE EARTHLY LOVE, FRANKIE, SHE FINDS HIM TRAPPED IN A SCHOOL HALLWAY BY THE CRAZED HEART-LUNG MACHINE KILLER. FRANKIE MANAGES TO SHORT CIRCUIT HIS RIVAL, AND RUNS INTO THE WAITING ARMS OF HIS LOVING DEE DEE. HE ASKS HER TO SING WITH THE PACK, AND SHE PLEDGES UNDYING LOVE...THEY'VE BOTH COME A LONG WAY.

INTERWOVEN INTO THE STORY, THERE IS A SIDE ROMANCE BETWEEN DEE DEE'S BEST FRIEND DIANE, AND THE ESCAPED CHAINSAW MURDERER. MISUNDERSTOOD FOR A LIFETIME, CHAINSAW FINALLY FINDS TRUE LOVE IN THIS "POPULAR MECHANICS" KIND OF GIRL. ALTHOUGH THEY SPEND MOST OF THE MOVIE-TIME ON THE FLOOR, AS DIANE OVERHAULS CHAINSAW'S SAW, THE WARMTH OF THEIR RELATIONSHIP SHOULD NOT BE OVER-LOOKED.

AS THE PICTURE CONCLUDES, WE SEE A SAD ABSID ABOARD HIS DEPARTING SHIP. HE DECIDES TO LEAVE THE HUMANS A "LITTLE ALIEN PERSUASION" AND ZAPS EARTH TO CLEAR OUT ALL THE POLLUTION. WITH THIS, THE TENTACLE CREATURE HEADS OUT OF TOWN, SKIES CLEAR, FLOWERS BLOSSOM AND THE ENTIRE "EARTHLY" CAST SINGS AND DANCES ITS WAY INTO THE SMOGLESS SUNSET.

VOYAGE OF THE ROCK ALIENS MELDS A FUN-FILLED ROCK FANTASY WITH THE AVANT-GARDE FILM MAKING STYLE, UP UNTIL NOW, SEEN ONLY IN MUSIC VIDEO. IT IS DEFINITELY COMEDY AND MUSIC AT THEIR BEST -- PURE ENTERTAINMENT!

VOYAGE OF THE ROCK ALIENS IS AN INTER PLANETARY CURB PRODUCTION OF A JAMES FARGO FILM. PRODUCED BY MICHELINE H. KELLER AND BRIAN RUSSELL, WRITTEN BY S. JAMES GUIDOTTI AND EDWARD GOLD & CHARLES HAIRSTON AND DIRECTED BY JAMES FARGO. IT STARS PIA ZADORA, CRAIG SHEFFER, TOM NOLAN, JIMMY & THE MUSTANGS, RHEMA AND RUTH GORDON AS THE SHERIFF. EXECUTIVE PRODUCERS ARE MAX A. KELLER, TINO BARZIE AND MIKE CURB.

"VOYAGE OF THE ROCK ALIENS"

CAST CREDITS

Dee Dee.....PIA ZADORA

Absid.....TOM NOLAN

Frankie.....CRAIG SHEFFER

Diane.....ALISON La PLACA

Chainsaw.....MICHAEL BERRYMAN

The Aliens.....RHEMA

The Pack.....JIMMY & THE MUSTANGS

and the Sheriff.....RUTH GORDON

PRODUCTION CREDITS

Director.....JAMES FARGO

Producers.....MICHELINE H. KELLER
BRIAN RUSSELL

Writers.....S. JAMES GUIDOTTI and
EDWARD GOLD & CHARLES HAIRSTON

Executive Producers.....MAX A. KELLER
TINO BARZIE
MIKE CURB

Director of Photography.....GILBERT TAYLOR

Co-Producers.....EDWARD GOLD
CHARLES HAIRSTON

Choreography.....DENNON & SAYHBER RAWLES

Music.....JACK WHITE

Editor.....MALCOLM CAMPBELL

Special Visual Effects.....IMAGE ENGINEERING

VOYAGE OF THE ROCK ALIENS

PRODUCTION INFORMATION

FIRST YOU TAKE PRODUCERS LIKE INTER PLANETARY PRODUCTIONS' MAX A. KELLER AND MICHELINE H. KELLER ("KENT STATE", "GRAMBLING'S WHITE TIGER" AND "DEADLY BLESSING"), COMBINE THEM WITH OTHERS SUCH AS MIKE CURB, TINO BARZIE AND BRIAN RUSSELL...TOGETHER THEY AMASS SUCH TALENT AS DIRECTOR JAMES FARGO ("EVERY WHICH WAY BUT LOOSE", "THE ENFORCER"), DIRECTOR OF PHOTOGRAPHY GILBERT TAYLOR ("STAR WARS", "THE OMEN"), EDITOR MALCOLM CAMPBELL ("TRADING PLACES", "AN AMERICAN WEREWOLF IN LONDON"), AND AN INCREDIBLY FUNNY, TIMELY AND ENTERTAINING SCREENPLAY, VOYAGE OF THE ROCK ALIENS -- WHAT YOU END UP WITH IS WHAT LOOKS LIKE SUMMER '84'S BIGGEST HIT.

WITH THE DEMOGRAPHICS OF TODAY'S FILM GOING AUDIENCE RANGING FROM 13 TO 20, ONE ONLY HAS TO LOOK TO THE SUCCESS OF RECENT FEATURES LIKE "FRIDAY THE 13TH" AND "FLASHDANCE" TO KNOW WHAT THE AUDIENCES ARE LOOKING FOR -- ENTERTAINMENT. WHEN INTER PLANETARY FIRST SPOTTED THIS PROJECT, WRITERS EDWARD GOLD AND CHARLES HAIRSTON CAME IN TO HELP BRING A LITTLE OF EVERYTHING FUN AND UP TO DATE INTO THE SCREENPLAY...AND ALONG WITH THE ORIGINAL WRITER, S. JAMES GUIDOTTI, THEY SEEM TO HAVE SUCCEEDED.

THE NEXT STEP WAS CASTING. BECAUSE OF THE NATURE OF THE PROJECT THE FEMALE LEAD HAD TO BE AN ALL-AROUND PERFORMER. SHE HAD TO BE ABLE TO SING, DANCE AND ACT. ALL AGREED ON PIA ZADORA. COMING FROM A LIFETIME OF EXPERIENCE THAT INCLUDES BROADWAY, LAS VEGAS STAGE AND THEATRICAL FEATURES, SHE SEEMED TO ENCOMPASS ALL THAT WAS NEEDED FOR THIS CONTEMPORARY MUSICAL COMEDY.

AS FOR THE OTHER STARS, MALE LEADS TOM NOLAN AND CRAIG SHEFFER COME FROM A SIMILAR BACKGROUND SANS THE VEGAS STAGE. THE BIGGEST PROBLEM WAS CASTING THE TWO RIVAL BANDS THAT ARE FEATURED IN THE FILM. THE EARTHLINGS AND THE ALIENS. WHEN THE CREATIVE FORCE BEHIND THE FILM DECIDED THAT IT WOULD INCORPORATE NUMEROUS MUSICAL VIGNETTES, THEY UNANIMOUSLY DECIDED TO CAST EXISTING ROCK GROUPS. "RHEMA" WITH ITS TECHNO-POP SOUND SEEMED PERFECT TO PLAY THE ALIENS WHEN SPOTTED BY MIKE CURB IN A PHOENIX SHOWCASE. AND AS FOR "JIMMY & THE MUSTANGS", THEIR FUN-LOVING ROCK AND ROLL STYLE WAS SPOTTED IN LOS ANGELES ALSO BY MIKE CURB. AS DIRECTOR JAMES FARGO PUTS IT, "WHO COULD BETTER PLAY THE EARTHLINGS? AFTERALL, NOTHING IS MORE EARTHY THAN ROCK AND ROLL." AND SO BOTH BANDS WERE SIGNED UP.

THE BANDS THEN BEGAN TAKING ACTING CLASSES WITH COACH PETER STELZER AND ALL CONCERNED ARE VERY HAPPY WITH THEIR PERFORMANCES. MOST HAPPY ARE THE GROUPS THEMSELVES. UNANIMOUSLY, THE BOYS WERE A BIT FRIGHTENED WHEN THEY BEGAN WORKING WITH COACH STELZER. AFTER TWO MONTHS OF WORKING WITH VIDEO EQUIPMENT AND

DEMONSTRATIVE EXERCISES, FRIGHTENED TURNED TO TERRIFIED. BUT THE TRAINING WAS INVALUABLE AS EACH OF THEM WAS ALLOWED TO NOT ONLY BLUEPRINT HIS CHARACTER...BUT AS THE BOYS PUT IT, "GET THE FEAR OUT OF THE WAY WITH THE COACH...ONCE THE CAMERAS STARTED ROLLING AND WITH FARGO'S HELP, ACTING SEEMED EASY IN COMPARISON AND DIRECTED BY JAMES FARGO...ALL WE DID WAS CLOWN AROUND THE WAY WE DO EVERYDAY." IF THIS IS TRUE, THESE BOYS WOULD BE GREAT TO SPEND SOME TIME WITH, BECAUSE THEY'RE FUNNY!

WITH THE CAST ASSEMBLED AND THE SCRIPT READY TO SHOOT, ALL ATTENTION WAS PUT ON THE MUSIC. BEING CENTRAL TO THE PROJECT IT WAS ESSENTIAL THAT THE MUSIC WAS CONTEMPORARY, AND MOREOVER DIVERSIFIED. THE GROUPS THEMSELVES HELPED IMMENSELY. "RHEMA" AND ITS FUTURISTIC SOUND HAD ALREADY CREATED SEVERAL SONGS THAT EITHER MELDED IN THE PRESENT STATE OR COULD BE EASILY ALTERED. THE SAME WAS THE CASE WITH "JIMMY & THE MUSTANGS". ADDITIONAL SONGS FOR BOTH BANDS AND FOR PIA ZADORA WERE SUPPLIED BY MUSIC PRODUCER JACK WHITE (CREDITS INCLUDE, AMONG OTHERS, #1 LAURA BRANIGAN HIT "GLORIA"). WHITE WAS ALSO ESSENTIAL IN BRINGING ALL THE TUNES TOGETHER AND GIVING AN OVERALL UNITY TO THE MUSICAL SOUNDTRACK.

A 1984 MUSICAL COMEDY MUST INCLUDE EXCITING AND CONTEMPORARY DANCE, MAKING THE NEXT PRE-PRODUCTION STOP OBVIOUS. LOOKING AROUND AT TODAY'S CHOREOGRAPHERS, ONE TEAM SHINED: DENNON AND SAYHBER RAWLES ("STAYING ALIVE"). THIS YOUNG MARRIED COUPLE BROUGHT NOT ONLY THEIR CHOREOGRAPHY TO THE FILM, BUT DENNON APPEARS IN ONE OF THE NUMBERS, AS DO SEVERAL DANCERS FROM THEIR LOS ANGELES TROUP, "JAZZ DANCERS, INC.". ADDITIONAL DANCERS WERE CAST LOCALLY IN ATLANTA WHERE THE FILM WAS SHOT.

THE CHOOSING OF ATLANTA, ALTHOUGH AGREED UPON BY ALL, WAS ORIGINATED BY EXECUTIVE IN CHARGE OF PRODUCTION, BERT GOLD. "THE FILM HAD TO LOOK LIKE "ANYWHERE, U.S.A."...NOW THAT WASN'T TOO DIFFICULT. THE CHOICE OF LOCATION ALSO ENTAILED ECONOMICS." GOLD FOUND THEM BOTH IN ATLANTA. THE MEDIUM-TOWN SCHOOLS AND MALT SHOPS LOCATED IN THE CITY WERE GREATER ENHANCED BY THE INCREDIBLY BEAUTIFUL EXTERIORS FOUND IN THE STONE MOUNTAIN STATE PARK. GETTING THESE LOCATIONS WAS ALL MADE FAIRLY EASY THROUGH THE COOPERATION OF THE ATLANTA FILM COMMISSION (SPECIFICALLY NORM BIELOWICZ) AND LOCATION MANAGER ELAINE SMITH. THE FACT THAT GEORGIA IS A "RIGHT TO WORK" STATE HELPED GOLD GET THE MOST OUT OF THE BUDGET.

PRE-PRODUCTION ON THE FILM WAS NOT AS LONG AS IT COULD HAVE BEEN, BUT ALL WORKED THE LONG HOURS TO MAKE UP FOR IT. DIRECTOR FARGO, FOR EXAMPLE, WENT LOCATION SCOUTING DURING THE DAY AND FOUND HIMSELF WORKING WITH BARBARA KING, ONE OF THE CASTING DIRECTORS, CASTING FOR THE FILM AT NIGHT.

BECAUSE OF THE SPECIAL EFFECTS AND THE DANCE NUMBERS IN THE FILM, FARGO CHOOSE TO SHOOT WITH TWO CAMERAS MOST OF THE TIME. SEVERAL OF THE MORE COMPLICATED SCENES WERE SHOT WITH THREE. THE EFFECTS IN THE FILM WERE DONE BY IMAGE ENGINEERING, A COMPANY HEADED BY PETER CHESNEY WHO WAS PRESENT AT ALL TIME DURING THE FILMING.

RECENTLY LEAVING A CAREER AS A CONSTRUCTION MANAGER, CHESNEY HAS ALREADY WORKED ON SUCH FEATURES AS CULT HERO WES CRAVEN'S "SWAMP THING" AND SAM PECKINPAH'S "OSTERMAN WEEKEND". FOR ALIENS HE ASSEMBLED A CREW OF TWELVE. ALTHOUGH THE SPACESHIP WAS DONE A MONTH IN ADVANCE, MANY OF THE MINIATUERS WERE DONE IN POST. HE CREATED SEVERAL ROBOTS FOR THE FILM; HIS FAVORITE BY FAR IS THE FIRE HYDRANT THAT ACTUALLY STARS AS ONE OF THE ALIENS UNABLE TO TAKE HUMAN SHAPE LIKE HIS COHORTS. AS WELL PLANNED OUT AS EFFETS HAVE TO BE, CHESNEY COMMENTS ON THE FUN HE HAD ON ALIENS, "WE HAVE A LOCH NESS MONSTER'S TENTACLE IN THE FILM...AT ONE POINT THE TIP OF THE TENTACLE IS CUT OFF. THE OOZING WE HAD PLANNED WAS TOO REAL FOR THE LIGHT-HEARTEDNESS OF THE FILM SO WE AD-LIBBED. ONE OF THE PRODUCERS WENT OUT AND GOT TONS OF CHILDREN'S BUBBLE MIX. WE USED IT AND IT CAME OUT GREAT."

THE LOOK OF ANY FILM IS IMPORTANT. PRODUCTION DESIGNER NINKEY DALTON ("DEADLY EYES", "CITY GIRLS" AND EMBASSY'S "THE CHAMPIONS") FELT THAT SHE HAD TO MAINTAIN A CLEAN LINE: NO CLUTTER, NO OVERDRESSING, BRIGHT COLORS FOR THE FEELING OF COMEDY...ALMOST A SCULPTURE THAT THE ACTORS COULD ACT, SING AND DANCE WITHIN.

THE FANCIFUL LOOK OF THE PRODUCTION DESIGN IS ECHOED IN THE COSTUME DESIGN OF JAC MCANELLY ("KENT STATE", "THE LADY IN RED", "THE EXECUTIONER'S SONG"). FOR MCANELLY, "THE FILM IS CONTEMPORARY POP-DADA." MOST OF THE EARTHLINGS' WARDROBE FOUND ITS BASE RIGHT OFF THE SHELF IN UPBEAT MELROSE SHOPS. TAKING THESE CURRENT, ALMOST NEW WAVE FASHIONS TO THEIR LIMIT, MCANELLY FOUND THAT BY ADDING JUST A BIT, HE WAS ABLE TO CREATE A LOOK THAT WAS OFF THE BEATEN PATH. AS FOR THE ALIENS, THEIR COSTUMING PROVED A DREAM COME TRUE. "WHAT DO ALIENS LOOK LIKE?" MCANELLY ASKED HIMSELF THE QUESTION, AND DECIDED TO COME UP WITH VERY EXTREME DRAWINGS, KNOWING THAT WHEN HE WORKED WITH THE OTHER CREATIVE FORCES IN THE PRODUCTION, HE WOULD HAVE TO COME TO A MIDDLE GROUND. THE COSTUMES AS THEY ARE, REPRESENT A CONTEMPORARY VERSION OF WHAT MCANELLY CLAIMS WAS INSPIRED BY THE FIRST REALLY FAMOUS FILM ALIENS -- THE WITCH'S MONKEYS IN THE "WIZARD OF OZ". ALSO ESSENTIAL TO THE LOOK OF THE ACTORS WAS THEIR HAIR. MCANELLY CREDITS ATLANTA LOCAL HAIR DESIGNER, SCOTT COLE FOR THAT. TOGETHER, MCANELLY AND COLE GAVE THE FINAL TOUCH TO THE COSTUMES BY CREATING HAIRSTYLES THAT WERE JUST ONE STEP FURTHER THAN THE NEW WAVE LOOK OF THE 80'S. HERE, MCANELLY'S DESCRIPTION OF THE FILM AS POP-DADA IS MOST APPEARANT, AS ALL THE STYLES ARE FAMILIAR EITHER OF TODAY'S STYLES OR THOSE OF THE 50'S...BUT THEY'RE ALL A TINY BIT OFF.

ABOUT THE CAST

PIA ZADORA BRINGS TO ALIENS EXPERIENCE AS A BROADWAY PERFORMER, A LAS VEGAS STAGE STAR, A FILM ACTRESS AND A RECORDING ARTIST. HAVING PERFORMED IN PLAYS SUCH AS "APPLAUSE", "FIDDLER ON THE ROOF" AND "SWEET HENRY", ZADORA HAS ALSO WON AWARDS FOR HER FILM PERFORMANCE IN "BUTTERFLY". SHE HAS RECENTLY COMPLETED THE SCREEN ADAPTATION OF THE BEST-SELLING HAROLD ROBBINS NOVEL "THE LONELY LADY" AND HER VIDEODISC RECORDING OF "THE CLAPPING SONG" CAN BE SEEN ALMOST DAILY ON CABLE TV.

RUTH GORDON HAS CREDITS THAT ARE PROBABLY AS LONG, IF NOT LONGER, THAN ANYONE IN THE BUSINESS. BESIDES AUTHORING HER AUTOBIOGRAPHIES "MYSELF AMONG OTHERS" AND "MY SIDE", MS. GORDN HAS CO-AUTHORED WITH HER HUSBAND GARSON KANIN SUCH FILM GREATS AS "MAN AND WIFE", "ADAM'S RIB", "A DOUBLE LIFE", "THE MARRYING KIND" AND "PAT AND MIKE". HER STAGE PERFORMANCES ARE TOO NUMEROUS TO MENTION, AND HER FILM PERFORMANCES ARE HIGHLIGHTED BY SUCH MEMORABLE ROLES AS THOSE SHE PLAYED IN "THE LOVED ONE", "INSIDE DAISY CLOVER", "ROSEMARY'S BABY" (RECEIVED THE OSCAR FOR BEST SUPPORTING ACTRESS), "WHERE'S PAPA", "HAROLD AND MAUDE", "BOARDWALK" AND "EVERY WHICH WAY BUT LOOSE".

CRAIG SHEFFER AT 23 HAS PERFORMED IN THEATRE SUCH AS "PUNCHY", "EQUUS", "THE TEMPEST", "THE GLASS MENAGERIE", "THE HOMECOMING", "DEATH OF A SALESMAN" AND TELEVISION PROGRAMS INCLUDING "THE HAMPTONS" AND "ONE LIFE TO LIVE". AS SOON AS HIS WORK ON ALIENS IS COMPLETED, HE IS SCHEDULED TO STAR IN THE ON-GOING BROADWAY PLAY "TORCH SONG TRILOGY".

TOM NOLAN IS STEEPED IN FORMAL ACTING TRAINING FROM SUCH SCHOOLS AS HARVARD AND CORNELL UNIVERSITY. SINCE GRADUATION HE HAS STARRED WITH ANN BAXTER IN THE STAGE PRODUCTION OF "CAUSE CELEB" AND IN THE FEATURES "YANKS", "BEST DEFENSE" AND "THE FALCON AND THE SNOWMAN". NOLAN WAS ALSO FEATURED IN THE TELEVISION MINI-SERIES "BEGGERMAN, THIEF".

ALISON LaPLACA HAD HER DRAMATIC TRAINING IN ILLINOIS, AND MOVED TO LOS ANGELES LESS THAN A YEAR AGO. SHE COMES TO ALIENS AFTER COMPLETING THE TELEVISION VERSION (PILOT) OF "DINER", WHERE SHE APPEARS IN ONE OF THE LEADING ROLES.

MICHAEL BERRYMAN HAS WORKED WITH SUCH GREATS AS JACK NICHOLSON IN "CUCKOO'S NEST" AND CULT DIRECTOR WES CRAVEN IN FEATURES SUCH AS "DEADLY BLESSING" AND "HILLS HAVE EYES" PARTS

I AND II (II TO BE RELEASED SUMMER OF '84). HE HAS ALSO APPEARED IN "5TH FLOOR" AND "DOC SAVAGE".

RHEMA BAND IS NEW TO FILM. TOGETHER FOR 4 1/2 YEARS DOING JINGLES AND BACK-UP FOR PEOPLE SUCH AS GLEN CAMPBELL, THE BAND SPENT THE LAST YEAR RESEARCHING THE EVOLUTION OF CONTEMPORARY MUSHC AND WHERE IT WAS GOING. WHAT THEY CAME UP WITH WAS PERFECT FOR THE ROLES OF THE ALIENS IN THIS FEATURE.

JIMMY & THE MUSTANGS HAVE BEEN TOGETHER IN VARIOUS FORMS FOR ABOUT 3 1/2 YEARS. ROOTS DEEPLY SET IN JAZZ AND ROCK AND ROLL, THE GROUP HAS PERFECTED A STYLE THAT WILL HAVE THEM RECORDING TWO SINGLES IN 1984. THEY HAVE OPENED FOR SUCH GROUPS AS "X" AND "THE GO GO'S".

ABOUT THE FILMMAKERS

DIRECTOR JAMES FARGO FEELS THAT, "FILMS SHOULD BE FIRST AND FOREMOST ENTERTAINMENT...THE PUBLIC WANTS TO HAVE A GOOD TIME, AND THAT'S WHAT THEY SHOULD GET." HE HAS ALWAYS WANTED TO DO A MUSICAL COMEDY, AND VOYAGE OF THE ROCK ALIENS CERTAINLY FITS THE BILL.

FARGO HAS DIRECTED FILMS SUCH AS "FORCED VENGENCE", "GAME FOR VULTURES", "CARAVANS", "DIRTY HARRY - THE ENFORCER". AMONG HIS OTHER CREDITS, THE FILM STUDIOS HAD BEEN AFRAID OF DOING STICKS OUT AS BEING ONE OF HIS MOST SUCCESSFUL, CLINT EASTWOOD'S FIRST COMEDY, "EVERY WHICH WAY BUT LOOSE" ENDED UP GROSSING APPROXIMATELY $92 MILLION IN DOMESTIC FILM RENTALS ALONE.

ABOUT THE CINEMATOGRAPHY

WHEN A FILM HAS AS MANY FACETS AS ALIENS: A ROCK AND ROLL MUSICAL COMEDY FILLED WITH NUMEROUS MUSICAL FANTASY VIGNETES, IT NEEDS A SPECIAL DIRECTOR OF PHOTOGRAPHY TO NOT ONLY HOLD IT ALL TOGETHER -- BUT TO GIVE IT A SPECIAL LOOK OF IT'S OWN. NOBODY COULD BE BETTER SUITED TO DO THAT THAN FILM VETERAN GILBERT TAYLOR. ALTHOUGH HE RECENTLY TOOK OFF 3 YEARS TO OWN AND OPERATE A DAIRY FARM IN ENGLAND AND HAS PLANS TO DIRECT IN THE VERY NEAR FUTURE, TAYLOR IS ONE OF THE WORLD'S MOST SOUGHT AFTER D.P.'S. HIS CREDITS, ARE HIGHLIGHTED BY SUCH FILMS AS "DOCTOR STRANGELOVE", "A HARD DAYS NIGHT", "REPULSION" (POLANSKI), "FRENZY" (HITCHCOCK), "BEDFORD INCIDENT", "FLASH GORDON", "THE OMEN" AND THE ALL-TIME BOX OFFICE GREAT, "STAR WARS". HE HAS BEEN NOMINATED FOR THREE ACADEMY AWARDS.

ABOUT THE EDITOR

WHEN YOU LOOK FOR AN EDITOR TO BRING TOGETHER A FILM AS DIVERSIFIED AS ALIENS, ONE DREAMS OF FINDING SOMEONE WHO HAS AN UNDERSTANDING OF EACH OF IT'S ELEMENTS FROM COMEDY, TO DANCE, TO FANTASY MUSICAL SEQUENCES. MALCOLM CAMPBELL CERTAINLY FITS THAT BILL. GRADUATING THE UNIVERSITY OF MICHIGAN IN ENGINEERING, CAMPBELL SPENT SOME 3 1/2 YEARS AS A TELEVISION DIRECTOR UNTIL FINDING HIS LOVE IN EDITING. AS AN EDITOR, CAMPBELL HAS WORKED WITH SOME OF THE FILM INDUSTRIES' GREATEST TALENT, EDITING SUCH REKNOWN FILMS AS "BLUES BROTHERS", "AN AMERICAN WEREWOLF IN LONDON", "TWILIGHT ZONE", "TRADING PLACES" AND THE MUCH ACCLAIMED MICHAEL JACKSON SHORT, "THRILLER".

ABOUT THE PRODUCERS

MAX A. KELLER, AN EXECUTIVE PRODUCER ON ALIENS, IS THRILLED ABOUT THE PROJECT. CHAIRMAN OF THE BOARD OF INTER PLANETRY PRODUCTIONS, HE HAS BEEN INVOLVED WITH FILMS BOTH IN DISTRIBUTION AS WELL AS PRODUCTION. KELLER HAS WORKED WITH ALMOST EVERY GENRE, FROM DISTRIBUTION OF THE OSMONDS' COMEDY, "GOIN' COCONUTS" TO THE ACADEMY AWARD NOMINEE DOCUMENTARY, "MANSON". IN PRODUCTION, HIS CREDITS RANGE FROM WES CRAVEN'S "DEADLY BLESSING" (RELEASED BY UNITED ARTISTS) AND "SUMMER OF FEAR" (STARRING LINDA BLAIR), TO AWARD WINNING DOCU-DRAMAS "KENT STATE" AND "GRAMBLING'S WHITE TIGER" (BOTH NBC SPECIAL PROJECTS).

TINO BARZIE, EXECUTIVE PRODUCER, HAS BEEN INVOLVED IN ENTERTAINMENT MANAGEMENT FOR 30 YEARS, WORKING WITH REKNOWN PERFORMERS AS TOMMY DORSEY AND FRANK SINATRA. HE GAINED MUCH OF HIS PRODUCTION EXPERIENCE IN PRODUCING TELEVISION SHOWS, BUT HIS MOST RECENT CREDITS INCLUDE "BUTTERFLY" AND THE FILM "THE LONELY LADY" (BASED ON THE NOVEL BY THE SAME NAME BY HAROLD ROBBINS). BOTH OF THESE FILMS STARRED PIA ZADORA, BARZIE'S MAIN INTEREST CURRENTLY. ACTING AS PIA'S PERSONAL MANAGER, WHEN PRODUCING HER FILMS HE HAS AN OVERALL PICTURE IN MIND. BARZIE FEELS THAT ALIENS SHOULD PROVE HER BEST SUCCESS YET, AS IT ALLOWS HER TO BRING ALL HER TALENTS INTO ONE PROJECT FOR THE FIRST TIME. HE QUIPS, "SHE'S A TRIPLE THREAT. SHE DANCES, SINGS AND IS A BORN COMEDIAN...THIS IS A PERFECT VEHICLE FOR HER TO PROVE IT."

ALSO AN EXECUTIVE PRODUCER ON THE FILM, MIKE CURB BRINGS TO THE PROJECT AN ENORMOUS AMOUNT OF EXPERIENCE IN BOTH FILM AND MUSIC. PRESIDENT OF MGM RECORDS IN HIS EARLY 20'S, CURB HAS BEEN RESPONSIBLE FOR DISCOVERING SUCH MUSICAL HIT RECORDING ARTISTS AS SHAUN CASSIDY, LEIF GARRETT, THE OSMONDS, DEBBIE BOONE, AND MANY MORE. CURB SELECTED THE TWO NEW GROUPS APPEARING IN ALIENS, JIMMY & THE MUSTANGS AND RHEMA, OUT OF 100 NEW GROUPS.

MICHELINE KELLER, PRESIDENT OF INTER PLANETARY PRODUCTIONS, HAS BEEN INVOLVED WITH ALIENS SINCE IT WAS FIRST SPOTTED BY HER AND HER HUSBAND'S COMPANY. A PRODUCER OF THE FILM, MS. KELLER IS EXTREMELY PLEASED WITH THE WAY THE PICTURE IS TURNING OUT AND FEELS IT MAY BE THEIR BEST YET. NO EASY ACCOMPLISHMENT EITHER, WHEN A FILM HAS TO MEET UP TO THE STANDARDS ALREADY SET BY SUCH CRITICALLY ACCLAIMED, AWARD-WINNING FILMS SUCH AS "KENT STATE" AND "GRAMBLING'S WHITE TIGER". IN ADDITION TO PRODUCING BOTH OF THE AFOREMENTIONED, MS. KELLER ALSO PRODUCED "DEADLY BLESSING" (RELEASED BY UNITED ARTISTS DOMESTICALLY IN SOME 1100 THEATRES), AND THE NBC SPECIAL STARRING LINDA BLAIR "STRANGER IN OUR HOUSE".

BRIAN RUSSELL BRINGS TO ALIENS A BACKGROUND STEEPED IN MUSIC. WHEN PRODUCING A MUSICAL COMEDY YOUR SPECIFIC NEEDS GROW, AND RUSSELL PROVED INVALUABLE. RUSSELL'S FILM PRODUCTION EXPERIENCE COMES FROM PRODUCING THE ABC MOVIE OF THE WEEK, "GRACE" (GRACE KELLY STORY, STARRING CHERYL LADD), SEVERAL VIDEO DISCS, AND MUSICAL NETWORK SPECIALS. HIS MUSICAL CREDITS, IN ADDITION TO THOSE HE ESTABLISHED AS A RECORDING ARTIST FOR ROCKET RECORDS, INCLUDE WRITING FOR TOP 10 ARTISTS SUCH AS RUFUS AND ANN MURRAY. EARLIER YEARS FOUND RUSSELL DOING BACK-UP VOCALS FOR PERFORMERS SUCH AS SONNY AND CHER, NEIL SADAKA AND ELTON JOHN.

ABOUT THE WRITERS

JAMES GUIDOTTI CO-AUTHORED ALIENS. FAIRLY NEW TO LOS ANGELES, GUIDOTTI RECENTLY LEFT BOSTON WHERE HE SCRIPTED NUMEROUS DOCUMENTARIES FOR WGBH. SINCE HIS RECENT MOVE TO L.A., GUIDOTTI HAS ALREADY OPTIONED SEVERAL ORIGINAL SCREENPLAYS, WITH ALIENS THE FIRST TO GO INTO PRODUCTION.

CHARLES HAIRSTON AND EDWARD GOLD CO-WROTE AND CO-PRODUCED VOYAGE OF THE ROCK ALIENS. BOTH ARE ENTHUSIASTIC THAT IT COMBINES THE BEST OF ALL CONTEMPORARY ENTERTAINMENT NEEDS, "YOUTH ORIENTED COMEDY, DANCING, AND MUSICAL FANTASIES... EVERYTHING THE KIDS SEEM TO BE LOOKING FOR." HAIRSTON SPENT FROM 1969 TO 1978 WORKING HIS WAY UP THE LADDER AT NBC WHERE HE EVENTUALLY BECAME MANAGER OF FEATURE FILMS AND FEATURE FILM DEVELOPMENT FOR THE NETWORK. IN 1978, HE LEFT TO BECOME VICE-PRESIDENT OF PROGRAMS FOR SHOWTIME ENTERTAINMENT. LEAVING THAT POST TO PURSUE MORE CREATIVE ENDEAVORS, HAIRSTON HAS SINCE WRITEN THE ORIGINAL STORY FOR "FOR LADIES ONLY" (NBC MOVIE OF THE WEEK), AND HAS PRODUCED FIVE MUSICAL PLAYS FOR MCA PAY TELEVISION, DONE IN CONJUNCTION WITH THE AWARD-WINNING MINNIAPOLIS CHILDREN'S THEATRE.

GOLD'S FILM PRODUCTION CAREER INCLUDES WORK IN SET OPERATIONS, STAGE CONSTRUCTION, LIGHTING, SPECIAL EFFECTS, GRIP AND FEATURE PRODUCTION ASSISTANCE. IN 1981, GOLD BECAME INTER PLANETARY PRODUCTIONS' VICE-PRESIDENT OF DEVELOPMENT WHERE HE SPOTTED THE ALIENS PROJECT.

ABOUT THE MUSIC

WITH ORIGINAL MUSIC WRITTEN AND RECORDED BY THE STARRING BANDS, "RHEMA" AND "JIMMY & THE MUSTANGS", THERE HAD TO A UNIFYING FORCE. THAT FORCE IS JACK WHITE, WHO SUPERVISED ALL THE MUSIC AND PRODUCED SEVERAL OF THE SONGS PERFORMED IN THE FILM. WHITE IS A MOST SUCCESSFUL INTERNATIONAL RECORD PRODUCER WITH SOME 26 GOLD AND 13 PLATINUM RECORDS TO HIS CREDIT. A NATIVE OF COLOGNE, GERMANY HE BECAME THE MOST SOUGHT-AFTER D.J. IN THAT COUNTRY AND WAS KNOWN AS HAVING A TREMENDOUS KNACK FOR PICKING HITS. HE EVENTUALLY BEGAN WRITING AND PRODUCING MUSIC AND FOUND HIS WAY TO THE STATES WHERE HE SCORED HIS FIRST FEATURE, "CUBA CROSSING", STARRING ROBERT VAUGHN AND STUART WHITMAN. HIS LAURA BRANIGAN HIT, "GLORIA", RECENTLY WENT TO #1 AND HIS SECOND LAURA BRANIGAN ALBUM TOOK HIM ONLY FOUR WEEKS TO PRODUCE. HE WORKS CONSTANTLY AND SOMETIMES PRODUCES MORE THAN ONE ARTIST AT A TIME AS HE IS DOING WITH BARRY MANILOW, STEVIE WOODS AND PIA ZADORA.

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FOR IMMEDIATE RELEASE

"PIA ZADORA REACHES YOUNGER AUDIENCE"

THE LEADING ROLE OF DEE DEE IN THIS SUMMER'S VOYAGE OF THE ROCK ALIENS IS PLAYED BY PIA ZADORA. NOT ONLY IS PIA BEING GIVEN A CHANCE TO PUT ALL HER PERFORMING TALENTS INTO ONE PROJECT FOR THE FIRST TIME (SINGER, DANCER, ACTRESS), SHE IS BEING GIVEN AN OPPORTUNITY TO REACH A BROADER AND YOUNGER AUDIENCE.

MUCH OF PIA'S WORK HAS BEEN DONE ON THE LAS VEGAS AND BROADWAY STAGE. HER RECENT FILMS "BUTTERFLY" AND "THE LONELY LADY" WERE BOTH "R" RATED. ALIENS, ON THE OTHER HAND, WAS MADE SPECIFICALLY FOR THE YOUNG FILM-GOING AUDIENCE OF TODAY. THE FILM IS AN 80'S SATIRE OF 50'S BEACH PARTY MOVIES. PIA'S CHARACTER, DEE DEE, IS A NEW WAVE VERSION OF THE STAR-CROSSED HEROINE...SHE LOVES ONE BOY, FINDS ANOTHER, BUT RETURNS TO THE FIRST AND TRUE ROMANCE.

PIA SINGS, DANCES AND ACTS -- ALL WITH AN ENERGY AND COMEDIC UNDERTONE THAT COULDN'T BE SURPASSED.

"RUTH GORDON SPOTS ALIENS"

RUTH GORDON'S SENSE OF TIMING AND COMEDIC ACTING ABILITY SHINES IN EVERYTHING SHE DOES. FEATURED IN THIS SUMMER'S RELEASE VOYAGE OF THE ROCK ALIENS, MS. GORDON HAS ONCE AGAIN CREATED A CHARACTER FILLED WITH TIMELESS CHARM AND HUMOR FOR ALL AGES.

THIS TIME THOUGH, MS. GORDON ISN'T THE LOVELY LITTLE LADY NEXT DOOR THAT HAPPENS TO BE A WITCH OR FALLING IN LOVE WITH A LOCAL TEENAGER...SHE'S A SHERIFF. WHAT'S SO FUNNY ABOUT A SHERIFF? JUST ABOUT EVERYTHING WHEN IT'S RUTH GORDON AND HER JURISDICTION IS "SPEELBURGH", USA, A SMALL TOWN FILLED WITH HIGH SCHOOL TOUGHS, ESCAPED LOONIES AND HANDFULL OF SINGING ALIENS FROM OUTER-SPACE.

GORDON, BOTH AN ACTRESS AND DRAMATIC AUTHOR WAS BORN IN WOLLASTON, MASS. ON OCTOBER 30, 1896, AND SHE'S BEEN ENTERTAINING LOVING AUDIENCES EVER SINCE.

FOR IMMEDIATE RELEASE

"SHEFFER: A NEW FACE FOR TV, STAGE AND SCREEN"

CRAIG SHEFFER, 23, MOVED TO NEW YORK THREE YEARS AGO AFTER RECEIVING HIS BFA FROM EAST STROUDSBURG COLLEGE. SINCE THEN HE HAS WORKED IN COMMERCIALS, TELEVISION AND THEATRE.

CONTINUING HIS PROFESSIONAL TRAINING WITH KATE MCGREGOR-STEWARD, JACK WETHERALL AND PAM ZARIT, SHEFFER WAS WAITING FOR SOMETHING SPECIAL TO COME ALONG. AND IT DID. HE WAS GIVEN EVERY YOUNG ACTOR'S DREAM -- FOUR OFFERS AT ONCE. SHEFFER WAS OFFERED ONE TV SERIES, ONE BROADWAY PLAY AND TWO FEATURES ALL AT THE SAME TIME. "THE CHOICE," ACCORDING TO SHEFER, "WAS EASY. I PASSED ON THE SERIES BECAUSE I WAS AFRAID TO BE LOOKED AT PRIMARILY AS A TELEVISION ACTOR, THE PLAY "TORCH SONG TRILOGY" WOULD WAIT, AND AS FOR THE TWO FILMS -- VOYAGE OF THE ROCK ALIENS WAS SO FILLED WITH FILM TALENTS I COULDN'T RESIST."

AS SOON AS PRODUCTION ENDED ON ALIENS SHEFFER WAS OFF TO BROADWAY...FROM THERE? PROBABLY JUST ABOUT ANYWHERE.

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"NOLAN'S ALIEN LOOKS LIKE THE BOY NEXT DOOR"

TOM NOLAN NOT ONLY LOOKS ALL-AMERICAN, HE IS. HAVING GROWN UP IN INDIANAPOLIS, NOLAN RECEIVED HIS B.A. FROM HARVARD AND HIS MASTERS DEGREE IN ACTING FROM CORNELL, WHERE HE ALSO MET HIS WIFE.

NOW SEVERAL YEARS LATER, HE'S A FATHER OF A ONE YEAR-OLD SON AND HAS ALREADY BEEN AFFORDED THE OPPORTUNITY TO WORK WITH TALENT SUCH AS RICHARD GERE, DUDLEY MOORE, ANN BAXTER AND TIM HUTTON.

HAVING ALREADY PLAYED A WIDE VARIETY OF ROLES, NOLAN TALKS OF HIS DREAM TO BE A TRUE CHARACTER ACTOR. ONE WOULD THINK WITH HIS LOOKS THAT WOULD BE EASY, BUT NOLAN MAY HAVE BEEN GIVEN HIS GREATEST CHALLENGE YET...AN ALIEN FROM OUTER-SPACE. IT'S BEEN PROVEN THAT AUDIENCES AROUND THE WORLD ACCEPT ALIENS THAT LOOK SMALL AND GNARLEY, BUT HOW AOUT ONE THAT IS 6'2", BLOND AND BLUE-EYED...NOLAN WAS THRILLEDAT THE CHALLENGE AND HIS SENSE OF COMEDIC TIMING SHOULD HAVE AUDIENCES LAUGHING SO HARD THEY WON'T HAVE TIME TO DOUBT HIM.

FOR IMMEDIATE RELEASE

"JIMMY & THE MUSTANGS ARE EARTHY ROCK AND ROLL"

WHEN CASTING THE EARTHLING BAND IN VOYAGE OF THE ROCK ALIENS, EVERYONE KNEW THEY HAD TO BE PURE ROCK AND ROLL...AND THAT THEY HAD TO BE FUNNY. JIMMY & THE MUSTANGS FIT THE BILL PERFECTLY.

MUSIC FOREMOST IN THEIR LIVES, THEY ALL FOUND ACTING IN THE FILM AS NATURAL AS THEIR "EVERYDAY CLOWNING AROUND." ANYONE AROUND THE SET DURING PRODUCTION COULDN'T AGREE MORE.

L.A. BASED, THE YOUNG BAND HAS BEEN TOGETHER ABOUT 3 1/2 YEARS, SINCE THEIR JUNIOR YEAR IN HIGH SCHOOL. "BEING STARS IN A FEATURE PRODUCTION IS ALMOST TOO MUCH TO BELIEVE," AS LEADER JIMMY SILVERS PUTS IT, "WE STARTED WITH A DREAM THAT WE'D ONE DAY PLAY A CLUB, WELL, WE'VE COME A LONG WAY FROM THAT...WE OPENED FOR THE "GO GO'S" LESS THAN A YEAR AFTER WE STARTED AND NOW, TWO YEARS LATER WE'RE IN A MOVIE."

"RHEMA: A MESSAGE WITH A SMILE"

WITH MUCH OF THE WORLD PREOCCUPIED WITH A FATALISTIC LOOK AT HUMANITY'S FRAILTIES, COMEDY SEEMS A LOGICAL ALTERNATIVE. RHEMA BAND THINKS THAT WARNINGS SHOULD HAVE AN UPLIFTING MESSAGE, AND THAT'S WHY THEY'RE THRILLED ABOUT VOYAGE OF THE ROCK ALIENS.

A FEATURED PART OF THE FILM, RHEMA IS AFFORDED THE CHANCE TO REACH THE MASSES THROUGH HUMOR AND FRIVOLITY. THE LYRICS TO THEIR ORIGINAL MUSIC ECHOS THE LIGHT-HEARTED STORY OF HOW A GROUP OF ALIENS WOULD LOOK AT A RIDICULOUSLY POLLUTED PARODY OF CONTEMPORARY MIDDLE-AMERICA. RHEMA BELIEVES, "THAT PEOPLE HAVE BEEN ASLEEP AND HAVEN'T NOTICED WHERE THEY'VE BEEN GOING...WE JUST WANT TO WAKE THEM UP A LITTLE."

FOR IMMEDIATE RELEASE

"FARGO'S VOTE GOES TO ENTERTAINMENT"

JAMES FARGO, DIRECTOR OF THIS SUMMER'S VOYAGE OF THE ROCK ALIENS, FEELS THAT THE FILM-GOING AUDIENCE IS LOOKING FOR ENTERTAINMENT MORE THAN ANYTHING ELSE. MOREVER, HE BELIEVES THEY SHOULD GET IT.

HAVING DIRECTED FILMS SUCH AS "FORCED VENGENCE", "GAME FOR VULTURES", "CARAVANS" AND "DIRTY HARRY - THE ENFORCER", ONE OF FARGO'S MOST SUCCESSFUL FILMS YET WAS CLINT EASTWOOD'S FIRST COMEDY, "EVERY WHICH WAY BUT LOOSE". STUDIOS WERE AFRAID TO BACK IT, BUT IT EVENTUALLY GROSSED APPROXIMATELY $92 MILLION IN DOMESTIC FILM RENTALS ALONE...MAKING FARGO'S VOTE FOR ENTERTAINMENT WELL PROVED.

VOYAGE OF THE ROCK ALIENS COMBINES THE BEST OF COMEDY, WITH MUSIC AND DANCE...SO IF FARGO'S PHILOSOPHY IS CORRECT, HIS NEWEST FEATURE SHOULD PROVE HIS MOST SUCCESSFUL YET.

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CAST BIOGRAPHIES

PIA ZADORA: TWENTY YEARS TO BECOME A STAR OVERNIGHT

THE LEADING ROLE OF DEE DEE IN VOYAGE OF THE ROCK ALIENS IS PLAYED BY PIA ZADORA. IN THIS 1980'S PARODY OF A 50'S BEACH PARTY MOVIE, DEE DEE IS A NEW WAVE VERSION OF THE STAR-CROSSED HEROINE THAT IS LOVED BY ONE BOY, LOST TO ANOTHER, AND YET RETRIEVED BY THE FIRST. PIA ZADORA'S 'TONGUE IN CHEEK' RENDITION OF THE CHARACTER COULDN'T BE BETTER.

OF TODAY'S PERFORMERS, NOT MANY COULD BE NAMED THAT HAVE MORE ENERGY THAN PIA, OR A GREATER ABILITY TO MOVE FROM VULNERABLE LITTLE GIRL TO A WOMAN WITH A MIND OF HER OWN. AS FOR HER, SHE ESPECIALY LIKES THE ROLE BECAUSE IT ALLOWS HER TO COMBINE HER MUSICAL CAREER WITH HER ACTING CAREER...HAVING BEEN KEPT SEPARATE UP UNTIL NOW.

PIA'S CAREER HAS BEEN A FULL ONE ALTHOUGH SHE MUSES, "EVERYONE THINKS I BECAME A STAR OVERNIGHT...THEY FORGET ALL THE YEARS IT TOOK TO GET THERE." BEFORE HER FILM DEBUT IN "BUTTERFLY", PIA HAD ALREADY HAD A FULL CAREER ON STAGE AND TELEVISION. BUT HER STARRING ROLE IN "BUTTERFLY" PROMPTED REX REED TO CALL HER "AN AMERICAN BARDOT", AND RESULTED IN A "NEWCOMER OF THE YEAR" AWARD FROM THE MONTREAL FILM FESTIVAL AND A "NEW STAR OF THE YEAR" GOLDEN GLOBE FROM THE HOLLYWOOD FOREIGN PRESS ASSOCIATION.

WHILE ATTENDING CATHOLIC SCHOOL, ONE OF HER TEACHERS SUGGESTED TO HER MOTHER THAT DRAMATIC SCHOOL MIGHT HELP PIA OVERCOME HER SHYNESS. SOON AFTER, AT THE AMERICAN ACADEMY OF DRAMATIC ART IN 1960, PIA WAS NOTICED BY BURGESS MEREDITH WHO RECOMMENDED SHE AUDITION FOR AN UPCOMING ROLE OPPOSITE TALLULAH BANKHEAD -- AND SO BEGAN HER SHOW BUSINESS CAREER. SINCE THAT, PIA HAS PERFORMED ON BROADWAY IN MANY SHOWS INCLUDING "APPLAUSE", "FIDDLER ON THE ROOF", "HENRY, SWEET HENRY" AND "WE TAKE THE TOWN". OFF BROADWAY, PIA REPLACED BERNADETTE PETERS IN THE HIT MUSICAL "DAMES AT SEA" AND ALSO STARRED IN "THE MARY SHOW" AND "HEIDI".

FIVE YEARS AGO, THE GOLDEN HAIRED BEAUTY MADE THE MOVE FROM BROADWAY TO NIGHTCLUBS, AND SINCE THAT TIME SHE'S SHARED CABARET STAGES WITH FRANK SINATRA, RICH LITTLE, NEIL SEDAKA, BOBBY VINTON, DON RICKLES, ALAN KING, BOB HOPE, BOB NEWHART AND BUDDY HACKETT.

HER FIRST ALBUM, CALLED "PIA", WAS RELEASED BY ELECTRA-CURB RECORDS. PIA'S FIRST ELECTRA SINGLE, "I'M IN LOVE AGAIN", WRITTEN FOR HER BY JACQUES MORALI, BECAME ONE OF THE BIGGEST HITS IN PARIS AND PROMPTED FRENCH TELEVISION TO PRODUCE A FIVE-PART SPECIAL ON PIA, THE NEW FRENCH AND AMERICAN SENSATION.

PIA'S CURRENT PROJECTS RUN A WIDE GAMUT. DURING HER APPEARANCE AT THIS YEAR'S MIDEM IN FRANCE, SHE WAS NAMED "AMERICAN ARTIST OF THE YEAR", AND THE ENTIRE SHOW WAS TAPED FOR BROADCAST AS A TV SPECIAL. PIA HAS A SPECIAL OF HER OWN, AS WELL AS "PAJAMA TOPS", A MOVIE WHICH RECENTLY AIRED ON SHOWTIME. FURTHERMORE, HER VIDEODISC RECORDING OF "THE CLAPPING SONG" CAN BE SEEN ALMOST DAILY ON CABLE TV SYSTEMS. ADDITIONALLY, HER MOST RECENT FEATURE WAS JUST RELEASED NATIONALLY BY UNIVERSAL PICTURES, "THE LONELY LADY".

AS FOR VOYAGE OF THE ROCK ALIENS, PIA FEELS, "IT'S A FRESH CONCEPT, ONE OF TOTAL ENJOYMENT: LAUGHTER PLUS MUSICAL FANTASY, WHAT COULD BE MORE FUN?" PIA ALSO SEEMS TO BE HAPPY ABOUT THE PROSPECT OF APPEARING IN A FILM THAT WILL ALLOW HER TO REACH A MUCH YOUNGER AUDIENCE THAN HER PREVIOUS FEATURES.

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RUTH GORDON: IF IT WASN'T FUNNY, IT WILL BE

THE CHARACTER OF A SHERIFF IN A SMALL "ANYWHERE IN AMERICA" TOWN, FILLED WITH ESCAPED LOONIES, HIGH SCHOOL TOUGHS AND ALIENS FROM OUTER SPACE, WOULD PROBABLY SERVE WELL AS A STRAIGHT MAN -- BUT NOT SO WHEN RUTH GORDON IS CAST IN THE ROLE. NOT SINCE HER ROLE IN THE CULT CLASSIC, "HAROLD AND MAUDE", HAS MS. GORDON CREATED A CHARACTER SO FILLED WITH TIMELESS CHARM AND YOUTH ORIENTED HUMOR, THAT AUDIENCES OF ALL AGES WILL BE ABLE TO APPRECIATE FOR YEARS TO COME.

GORDON, BOTH AN ACTRESS AND DRAMATIC AUTHOR, WAS BORN IN WOLLASTON, NEAR BOSTON, MASS. ON OCTOBER 30, 1896. MARRIED TWICE, FIRST TO GREGORY KELLY AND LATER TO GARSON KANIN, MS. GORDON MADE HER FIRST APPEARANCE ON THE STAGE AT THE EMPIRE THEATRE IN NEW YORK ON DECEMBER 21, 1915 AS NIBS IN "PETER PAN" WITH MAUDE ADAMS. MS. GORDON FIRST APPEARED IN FILMS IN 1939 IN "ABE LINCOLN IN ILLINOIS". FROM THERE SHE STARRED IN FILMS SUCH AS "DR. ERLICH'S MAGIC BULLET", "TWO-FACED WOMAN", "EDGE OF DARKNESS", "THE LOVED ONE", "INSIDE DAISY CLOVER", "ROSEMARY'S BABY" (FOR WHICH SHE RECEIVED THE OSCAR FOR BEST SUPPORTING ACTRESS), "WHATEVER HAPPENED TO AUNT ALICE?", "WHERE'S PAPA?", "HAROLD AND MAUDE", "THE BIG BUS", "EVERY WHICH WAY BUT LOOSE", "ANY WHICH WAY YOU CAN" AND "BOARDWALK". SHE AUTHORED TWO BOOKS AND HER AUTOBIOGRAPHY "MY SIDE".

TOGETHER WITH HER HUSBAND GARSON KANIN, MS. GORDON HAS AUTHORED SUCH MEMORABLE SCREENPLAYS AS "MAN AND WIFE", "ADAM'S RIB", "A DOUBLE LIFE", "THE MARRYING KIND", AND "PAT AND MIKE".

WITH THE YEARS OF EXPERIENCE AND SUCCESSES THAT RUTH GORDON HAS BEHIND HER, IT WOULD BE HARD TO IMAGINE HER BRINGING ANYTHING BUT MAGIC TO A FILM...AND AS THE SHERIFF IN VOYAGE OF THE ROCK ALIENS, SHE DOES JUST THAT.

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CRAIG SHEFFER: THE BEST WAY TO PLAY COMEDY IS STRAIGHT

VOYAGE OF THE ROCK ALIENS HAS SEVERAL MALE LEADS, BUT ONE OF THE MOST IMPORTANT ONES IS CERTAINLY FRANKIE. PLAYED BY CRAIG SHEFFER, FRANKIE IS DEFINITELY A CHARACTER WITH SCOPE. STARTING OFF AS THE HARD LEADER OF THE HIGH SCHOOL PACK, FRANKIE LEARNS WHAT IT MEANS TO LOVE, LOSE, AND VERY HAPPILY, LOVE AGAIN.

WHEN A COMEDY IS BEING HELD TOGETHER BY THE CLASSIC DRAMATIC THREAD OF BOY GETS GIRL, LOSES GIRL AND GETS HER BACK AGAIN AND THE PERSON HE LOSES HIS GIRL TO HAPPENS TO BE AN ALIEN FROM OUTER SPACE, AND YOU HAPPEN TO BE STARRING AS THE TOUGH THAT IS LOSING THE GIRL, YOU'RE WALKING A PRETTY THIN ACTING LINE. AS SHEFFER OBSERVED, "TOO MACHO, IT WOULDN'T BE FUNNY...TOO SILLY, AND IT WOULDN'T BE BELIEVABLE, SO I DECIDED TO PLAY HIM STRAIGHT." BY DOING SO, CRAIG SHEFFER HAS CREATED A FRANKIE WE'VE ALL KNOWN AND LOVED...AND ONE WE CAN LAUGH WITH.

SHEFFER NEVER HAD ANY REAL AMBITION TO BE AN ACTOR WHEN HE WAS IN HIGH SCHOOL. HIS MAIN INTEREST WAS IN PLAYING BALL -- ANY KIND OF BALL, FROM FOOTBALL TO BASKETBALL. ONE DAY A TEACHER PULLED HIM OFF THE COURT AND INTO THE SCHOOL PLAY AND HE LIKED IT. AFTER RECEIVING HIS B.F.A. FROM EAST STROUDSBURG COLLEGE, AT THE AGE OF 20, SHEFFER MOVED TO NEW YORK WHERE HE FIRST STUDIED WITH KATE MCGREGOR-STEWART. SINCE THEN, HE SUPPLEMENTED HIS TRAINING BY WORKING WITH JACK WETHERALL, PAM ZARIT AND RICHARD PETERSON -- OBVIOUSLY TAKING HIS PROFESSION VERY SERIOUSLY. NOW, AT 23, WITH THEATRE SUCH AS "PUNCHY", "EQUUS", "THE TEMPEST", "THE GLASS MENAGERIE", "THE HOMECOMING", "DEATH OF A SALESMAN", "TARTUFFE", AND "AMERICAN DREAM", TELEVISION PROGRAMS SUCH AS "THE HAMPTONS" AND "ONE LIFE TO LIVE" AND NUMEROUS COMMERCIALS UNDER HIS BELT, HE FEELS HE'S READY TO TRY ANYTHING. HE CURRENTLY IS STARRING ON BROADWAY IN "TORCH SONG TRILOGY".

SHEFFER SEEMS THE MOST HAPPY WITH THE NEW LOOK HE ACQUIRED FOR HIS ROLE AS FRANKIE. "THE FUNNIEST PART, IS THAT I THOUGHT THEY HIRED ME FOR MY LONG HAIR...THE MOVIE SEEMED TO DEAL WITH THE BEACH AND ROCK AND ROLL. THE FIRST THING THEY DID WHEN I GOT DOWN TO LOCATION WAS TAKE ME IN FOR A HAIRCUT." THE FIRST HAIRCUT WAS ALMOST TOO ORDINARY, ESPECIALLY WHEN DRESSED IN THE STRIKING BUT SIMPLE WARDROBE...SO THEY TOOK HIM IN A SECOND TIME, "THAT TIME I HELD MY BREATH AND SAID GO AHEAD. AND THEY DID. I WAS PRETTY SCARED, BUT IT WORKED OUT GREAT."

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TOM NOLAN: STARRING AS AN ALIEN IS A CHARACTER ACTOR'S DREAM

ABCD (PRONOUNCED ABSID) IS THE LEADING ALIEN IN THIS ROCK AND ROLL FANTASY. TOM NOLAN'S FIRST REASON FOR WANTING TO PLAY THE PART WAS BECAUSE IT WAS CERTAINLY UNLIKE MOST OF THE THINGS HE WAS BEING OFFERED. VOYAGE OF THE ROCK ALIENS POKES FUN AT THE 50'S BEACH PARTY MOVIES; INSTEAD OF THE RIVAL GANG LEADER STEALING THE GIRL...IT'S A LOVEABLE ALIEN WHO BEGINS LITERALLY FUMING WHENEVER SHE COMES NEAR. ACCORDING TO NOLAN, THAT PARTICULAR SPECIAL EFFECT PROVED A LITTLE WARM AND UNCOMFORTABLE...JUST A HAZARD OF BEING AN ALIEN.

GROWING UP IN INDIANAPOLIS, NOLAN, THE SECOND OLDEST OF EIGHT CHILDREN, WAS INTRODUCED TO THE THEATRE BY HIS GRANDMOTHER. A MUCH PUBLICIZED AUTHOR, SHE TOOK HIM ALONG WITH HER TO PLAYS REGULARLY -- AND SO THE LOVE WAS BORN. ATTENDING HARVARD UNIVERSITY, ALL INTENTIONS WERE TOWARD BECOMING A LAWYER; BUT AFTER BEING CAST IN THE SCHOOL PRODUCTIONS, HIS FUTURE WAS REWRITTEN. GRADUATING FROM HARVARD WITH A B.A. IN ENGLISH, NOLAN WENT ON TO CORNELL AND EVENTUALLY RECEIVED HIS MASTERS DEGREE IN ACTING.

MOVING TO NEW YORK, NOLAN PERFORMED IN OFF-OFF BROADWAY PRODUCTIONS AND WAS CAST IN HIS FIRST PROFESSIONAL FILM JOB IN THE MAJOR FEATURE "YANKS" STARRING RICHARD GERE. THE IDEA OF FILM ACTING TOOK HIM TO HOLLYWOOD WHERE HE HAS STARRED IN PROJECTS SUCH AS THE NBC MINI-SERIES "BEGGERMAN, THIEF" AND THE AHMANSON STAGE PRODUCTION OF "CAUSE CELEB" STARRING ANN BAXTER.

NOLAN HAS BEEN PERFORMING ALL TYPES OF MUSICAL INSTRUMENTS SINCE HE WAS FOURTEEN. FROM DRUMS TO GUITAR, HE LOVES IT ALL, AND IS THRILLED TO BE PART OF A PROJECT SO FOCUSED ON THE MUSIC OF TODAY.

FROM VOYAGE OF THE ROCK ALIENS, NOLAN IS ALREADY SET TO STAR IN FEATURES SUCH AS "UP THE CREEK" FOR ORION, PARAMOUNT'S "BEST DEFENSE" STARRING DUDLEY MOORE AND "THE FALCON AND THE SNOWMAN" STARRING TIM HUTTON AND SEAN PENN. IT IS OBVIOUS THAT TOM NOLAN MAY QUICKLY FULFILL HIS DREAM OF BEING A TRUE CHARACTER ACTOR IF THE ROLES HE PICKS CONTINUE TO BE AS DIVERSE AS THEY HAVE THUS FAR.

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JIMMY & THE MUSTANGS: "LOVE THE FACT THAT WE WERE PICKED TO BE THE EARTHLINGS!"

IN VOYAGE OF THE ROCK ALIENS, A PARODY OF BEACH PARTY FILMS OF THE 50'S, THE GROUP OF THUGS THAT BACKS THE HERO ARE KNOWN AS "THE PACK".

JIMMY (WHO PLAYS DUKE IN THE FILM) TALKS WITH PRIDE ABOUT THEIR BEGINNING, "WE STARTED WITH A DREAM THAT WE'D ONE DAY PLAY A CLUB, WELL, WE'VE COME A LONG WAY FROM THERE...WE OPENED FOR THE "GO GO'S" IN COSTA MESA LESS THAN A YEAR AFTER WE STARTED, NOW, TWO YEARS LATER WE WERE OFFERED TWO FILMS." THE MUSTANGS CHOSE "ALIENS" OVER THE OTHER AS THEY SIMPLY "LIKED IT BETTER." THE BAND QUIT COLLEGE TO KEEP THE GROUP GOING. JIMMY'S PARENTS, HIS MOTHER RUNNING HER OWN BUSINESS AND HIS FATHER, A POLICEMAN, WERE NOT TOO THRILLED. "THEY FELT MUSIC OFFERED A PRETTY BAD LIFE STYLE, AND THEY COULDN'T SEE THE FUTURE IN IT...I THINK THEY'RE ACCEPTING IT NOW." AND SO THEY SHOULD, BECAUSE THESE ARE SERIOUS MUSICIANS THAT ARE SCHEDULED TO HAVE TWO RELEASES IN 1984 ON THE PRESTIGIOUS MCA/CURB LABEL.

TROY MACK (MOUTH) IS THE ONLY OTHER ORIGINAL MEMBER OF THE MUSTANGS. THE BAND IS MOST AMUSED BY THE FACT THAT THEY WERE SELECTED TO BE THE EARTHLINGS. "WE'RE SO USED TO BEING STARED AT, WE WERE SURE THEY WANTED US TO BE THE ALIENS!" EARTHLINGS.

MARSHALL ROHNER (DINO) AND JEFF CRANFORD (CLYDE) HAVE BOTH BEEN PART OF THE GROUP FOR 1 1/2 YEARS. MARSHALL, THE YOUNGEST OF THE MUSTANGS, PLAYS THE GUITAR LIKE HE WAS BORN WITH IT. JEFF, WITH NINE YEARS OF CLASSICAL MUSICAL TRAINING AND A BACKGROUND IN SOUND ENGINEERING, FEELS THAT HE WAS MOST INFLUENCED BY THE BEATLES.

THE NEWEST MEMBER OF THE GROUP FOR THE MOVIE ONLY IS BRUCE "SPYDER" MITTLEMAN (BEEF). HE CLAIMS HE JOINED THE GROUP TWO DAYS BEFORE REHEARSALS FOR THE MOVIE BEGAN BECAUSE THEY NEEDED A SAX FOR THEIR OSUND IN THE MOVIE.

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"RHEMA": FRIVOLITY IS THE VEHICLE FOR A BAND WITH A SOCIAL CONSCIENCE

VOYAGE OF THE ROCK ALIENS IS AN '80'S PARODY OF 50'S FILMS...WHETHER THEY BE BEACH PARTY MOVIES OR ALIEN INTRUDERS. HERE, WHEN THE RIVAL GANG LEADER STEALS "THE GIRL" (PIA ZADORA), INSTEAD OF KNIVES IN BACK ALLEYS, THERE IS A "BATTLE OF THE BANDS". EARTHY ROCK AND ROLL BATTLES AGAINST THE FUTURISTIC SOUND OF TECHNO-POP PLAYED AND CREATED BY "RHEMA" (STARRING AS THE ALIENS).

"RHEMA" HAS BEEN TOGETHER FOR ABOUT 4 1/2 YEARS. THEY HAVE SPENT A GOOD PART OF THAT TIME WORKING FOR ALEXANDER'S PANTHEON STUDIOS, PERFORMING JINGLES AND DOING BACK-UP FOR PEOPLE SUCH AS GLEN CAMPBELL. WHEN THEY FINALLY FELT THAT THEY HAD PERFECTED SOMETHING SPECIAL, THEY DECIDED TO SHOWCASE AND WERE NOTICED BY MIKE CURB, ONE OF THE EXECUTIVE PRODUCERS OF ALIENS. SOON AFTER THEY WERE SEEN BY THE OTHER PRODUCERS AND THE REACTIONS WERE UNANIMOUS -- THESE WERE THE ALIENS.

THE LEAD SINGER OF THE BAND, GREGORY L. BOND (PLAYS JAKLOM) HAS BEEN WITH THE BAND SINCE THE BEGINNING. ALTHOUGH HE PLAYS SAX WHEN PERFORMING WITH THE GROUP, HE USUALLY ONLY DOES THEIR VOCALS. GREG BELIEVES FILM IS A WAY TO REACH THE MASSES AND HUMOR, OR FRIVOLITY IS A VEHICLE TO HELP THEM CONVEY SOCIAL MESSAGES.

PATRICK BYRNES (STOVITZ) PLAYS THE LEAD GUITAR. HE DOES SOME STAGE WORK WITH OTHER GROUPS, BUT HAS HIS MAIN ALLEGIANCE WITH "RHEMA". HIS CHARACTER, STOVITZ, IS PROBABLY THE SILLIEST OF THE ALIENS, AND BYRNES HAS TAKEN IT AS SERIOUSLY AS COMEDY SHOULD BE TAKEN. AFTER SPENDING HOURS IN FRONT OF A MIRROR, HE FOUND THE CHARACTER AND IT CERTAINLY CAME ACROSS ON CAMERA.

CRAIG QUITER (NOPQUIR) RECEIVED A JAZZ SCHOLARSHIP TO GRAND CANYON COLLEGE WHERE HE GOT HIS DEGREE IN MUSIC THEORY. HE PLAYS THE KEYBOARDS, AND LOVES TO TAKE PART IN THE CREATION OF "RHEMA'S" MATERIAL.

MARK GREGORY JACKSON (AEIOU) AND JEFFREY W. CASEY (F-GEE) HAVE ALSO BEEN PART OF THE GROUP FROM THE BEGINNING. BOTH TAKE PART IN THE WRITING OF THE GROUP'S ORIGINAL MATERIAL. WHEN PERFORMING, JACKSON PLAYS THE GUITAR OR KEYBOARDS, AND CASEY IS ON THE DRUMS.

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JAMES FARGO: ENTERTAINMENT FIRST

BIOGRAPHY

EVEN THOUGH DIRECTOR JAMES FARGO HAS A COUPLE OF SERIOUS PROJECTS ON THE HORIZON, HE FEELS STRONGLY THAT FILMS SHOULD BE ENTERTAINING, "THE PUBLIC WANTS TO HAVE A GOOD TIME, AND THAT'S WHAT THEY SHOULD GET."

WELL, THERE'S NOTHING MORE ENTERTAINING THAN COMEDY, MUSIC AND DANCE; SO IF THE PUBLIC WANTS IT, THEY'LL CERTAINLY FIND IT IN FARGO'S NEWEST PICTURE, VOYAGE OF THE ROCK ALIENS. UPON HIS FIRST READING OF THE SCRIPT, FARGO SAW THE HUMOR POTENTIAL OF THE FILM. "AS IT WAS, THERE WERE QUITE A FEW SIGHT GAGS AND SLAPSTICK. NOW THAT IT'S BEEN SHOT, I'M HAPPY TO SAY THAT THE HUMOR DOESN'T COME ACROSS LIKE VAUDEVILLE, BUT INSTEAD LIKE SOMETHING ONE COULD CALL 'DOUBLE-TAKE'."

COMEDY ISN'T NEW TO FARGO. ALTHOUGH HE HAS DIRECTED FILMS SUCH AS "FORCED VENGENCE", "GAME FOR VULTURES", "CARAVANS", "DIRTY HARRY - THE ENFORCER" AND FOR TELEVISION, "THE GOLD MONKEY". ONE OF FARGO'S MOST SUCCESSFUL FILMS AT THE BOX OFFICE WAS CLINT EASTWOOD'S FIRST COMEDY, "EVERY WHICH WAY BUT LOOSE". AND FARGO'S EXPECTATIONS FOR ALIENS' SUCCESS ARE NO LESS, "THERE'S NO QUESTION THE FILM WILL APPEAL TO THE FILM-GOING 12 TO 25 GROUP, BUT I FEEL THE OLDER CROWD WILL FIND IT ENTERTAINING AS WELL."

ALIENS IS PROBABLY BEST DESCRIBED AS A MUSICAL COMEDY WITH NUMEROUS MUSICAL/DANCE FANTASIES. THE MUSIC IN THE FILM RANGES FROM ROCK AND ROLL TO FUTURISTIC TECHNO-POP, AND FARGO'S FILM IS ALMOST BASED ON THE CONCEPT OF "TWO TOTALLY DIFFERENT MUSICAL SOUNDS BATTLING IT OUT IN COMIC SITUATIONS." THE ADDITION OF MUSIC TO THE CENTRAL THEME OF A FILM HAS TO COMPLICATE MATTERS A BIT BUT FARGO DEALT WITH THESE QUITE SIMPLY. "COMEDY IS NEVER A PROBLEM -- IT'S PRETTY TIMELESS, BUT IF YOU'RE GOING TO USE MUSIC AND DANCE, THEY HAVE TO BE CONTEMPORARY FOR THE FILM TO APPEAL TO TODAY'S AUDIENCES...WE FEEL WE'VE GOT THAT."

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MAX A. KELLER: EXECUTIVE PRODUCER

BIOGRAPHY

MAX A. KELLER, EXECUTIVE PRODUCER OF VOYAGE OF THE ROCK ALIENS, EXUDES NOTHING BUT ENTHUSIASM FOR THE PROJECT, "WE FINALLY FOUND A PROJECT THAT ENABLED US TO AMASS SOME OF THE GREATEST TALENTS WE HAD BEEN WORKING WITH, OR HAD EVER WANTED TO WORK WITH." THE RESULT, ACCORDING TO KELLER, "A HIT! THE ONLY QUESTION IN MY MIND IS HOW BIG."

THE MOTIVATING FORCE WITHIN INTER PLANETARY PRODUCTIONS, KELLER IS FULFILLING DREAMS WITH THIS PRODUCTION. HAVING ATTENDED STETSON UNIVERSITY AND STETSON COLLEGE OF LAW, KELLER DECIDED THAT HIS FUTURE WAS ON THE WEST COAST SO HE PICKED UP AND MOVED TO LOS ANGELES. FOLLOWING GRADUATION, HE WENT INTO PRIVATE PRACTICE IN BEVERLY HILLS. SPECIALIZING IN FEDERAL LITIGATION AND COUNSELING, MR. KELLER BUILT A SUBSTANTIAL PRACTICE AND WITHIN A YEAR HIS FIRM GREW TO A STAFF OF 12 INCLUDING FOUR FULL-TIME ATTORNEYS AND THREE OTHERS ON A PART-TIME BASIS. KELLER PRACTICED LAW FOR SIX YEARS BEFORE ENTERING THE FILM INDUSTRY IN 1975 THROUGH A UNIQUE SET OF CIRCUMSTANCES. SERVING AS COUNSEL FOR A PRODUCER, HE WAS SUCCESSFUL IN RETRIEVING OWNERSHIP OF THE FILM "MANSON" FOR HIS CLIENT AND ENDED UP DISTRIBUTING IT INDEPENDENTLY. THIS VENTURE WAS SO SUCCESSFUL THAT IN 1976 KELLER RETIRED FROM LAW TO ESTABLISH INTER PLANETARY PICTURES, INC. IN 1978 INTER PLANETARY PRODUCTIONS WAS FORMED TO ALLOW THE COMPANY TO EXPAND INTO PRODUCTION. THROUGH THIS COMPANY, KELLER HAS SERVED AS EXECUTIVE PRODUCER ON "STRANGER IN OUR HOUSE" (A FILM HE CO-AUTHORED), "KENT STATE" AND "GRAMBLING'S WHITE TIGER". ADDITIONALLY, KELLER PRODUCED THE THEATRICAL "DEADLY BLESSING" AND SET THE INTERNATIONAL FINANCIAL PACKAGING FOR THE MULTI-MILLION DOLLAR FEATURE "NOW AND FOREVER".

EVEN WITH SEVERAL PROJECTS ON THE HORIZON INCLUDING FEATURES SUCH AS "MEMOIRS OF A MARRIED WOMAN" AND "SPECIAL DELIVERY", MUCH OF KELLER'S EXCITEMENT IS FOCUSED ON ALIENS FOR THE MOMENT. HOW CAN HE HELP IT, FOR AS HE PUTS IT, "NOTHING LIKE IT HAS EVER BEEN DONE...AND I DON'T THINK WE COULD GET PEOPLE ANY BETTER THAN WE HAVE TO DO IT."

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TINO BARZIE: EXECUTIVE PRODUCER

BIOGRAPHY

TINO BARZIE, ONE OF THE EXECUTIVE PRODUCERS ON VOYAGE OF THE ROCK ALIENS, HAS AN OVERALL PICTURE IN MIND WHILE PRODUCING ANY OF HIS MOST RECENT ENDEAVORS. THE BIG PICTURE IS HIS CLIENT, PIA ZADORA, THE STAR OF THE FILM.

BECAUSE BARZIE IS PIA'S PERSONAL MANAGER, HIS HOPE FOR THE MOVIE'S SUCCESS IS OBVIOUSLY TWO-FOLD. HE FEELS THAT "IT'S A LITTLE DIFFERENT THAN BEING JUST A PRODUCER WITH CONCERNS ABOUT YOUR FILM, I'M INVOLVED WITH THE MAKING OF A TOTAL PERFORMER... AND EACH FILM SHE MAKES WILL REFLECT ON THAT CAREER." BARZIE WAS EXECUTIVE PRODUCER ON ONE OF PIA'S FIRST FILMS, "BUTTERFLY". THERE, THE RESULTS COULD NOT HAVE BEEN BETTER. THE FILM WON HER WORLDWIDE RECOGNITION, THE "NEWCOMER OF THE YEAR" AWARD FROM THE MONTREAL FILM FESTIVAL AND A "NEW STAR OF THE YEAR" GOLDEN GLOBE FROM THE HOLLYWOOD FOREIGN PRESS ASSOCIATION. BARZIE WAS ALSO THE ASSOCIATE PRODUCER OF PIA'S LATEST FEATURE, "THE LONELY LADY". THIS VERY CONTROVERSIAL SCREEN ADAPTION OF HAROLD ROBBINS' BEST-SELLING NOVEL WAS RELEASED NATIONALLY BY UNIVERSAL PICTURES.

THE EXCITEMENT BARZIE RADIATES WOULD LEAD ONE TO BELIEVE HIM NEW TO THE FIELD; NOT SO. HAVING BEEN INVOLVED IN ENTERTAINMENT MANAGEMENT FOR THIRTY YEARS, HE HAS WORKED WITH SUCH WORLD REKNOWN PERFORMERS AS TOMMY DORSEY AND FRANK SINATRA. HE HAS ALSO GAINED MUCH PRODUCTION EXPERIENCE IN THE PRODUCING OF NUMEROUS TELEVISION SHOWS.

BARZIE GETS QUITE A BIT OF MATERIAL FOR PIA, BUT WHEN HE FIRST READ ALIENS, HE KNEW IT WOULD BE PERFECT FOR HER. NOT ONLY WOULD THIS FILM AFFORD HER THE OPPORTUNITY TO REACH A BROADER AND YOUNGER AUDIENCE THAN ANY OF HER EARLIER WORK, BUT IT WAS A PROJECT SHE COULD DO, AND DO WELL. AS BARZIE PUTS IT, "I CALL HER A 'TRIPLE THREAT'. SHE CAN SING, DANCE AND ACT...PLUS SHE HAS MORE ENERGY THAN ANY OTHER PERFORMER I'VE EVER WORKED WITH...AND I THINK THAT VOYAGE OF THE ROCK ALIENS IS THE BEST VEHICLE PIA'S EVER HAD FOR SHOWING OFF THOSE TALENTS."

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MIKE CURB: EXECUTIVE PRODUCER

BIOGRAPHY

EXECUTIVE PRODUCER MIKE CURB WAS INITIALLY ATTRACTED TO VOYAGE OF THE ROCK ALIENS AS THE FILM WOULD MERGE COMEDY WITH HIS MAIN INTEREST: MUSIC.

BEGINNING FROM SCRATCH, HE FOUNDED HIS OWN RECORD COMPANY, SUBSEQUENTLY BECAME PRESIDENT OF MGM RECORDS, AND THEN PRESIDENT OF MIKE CURB PRODUCTIONS AND CURB RECORDS, BUILDING CURB RECORDS INTO ONE OF THE LARGEST INDEPENDENT RECORD COMPANIES. HE WAS RESPONSIBLE FOR DISCOVERING SUCH TALENTS AS THE OSMONDS, DEBBIE BOONE, SHAUN CASSIDY, LEIF GARRETT AND MANY MORE.

IN 1978, MIKE CURB TOOK A LEAVE OF ABSENCE FROM HIS BUSINESS TO BECOME LIEUTENANT GOVERNOR OF CALIFORNIA AND TO SERVE A FOUR YEAR TERM IN PUBLIC OFFICE IN THAT CAPACITY. "IT WAS INDEED A GREAT PRIVELEGE TO HAVE AN OPPORTUNITY TO SERVE THE PEOPLE OF CALIFORNIA."

UPON RETURNING TO PRIVATE LIFE, MIKE CURB HAS RE-ENTERED THE MUSIC AND FILM INDUSTRIES FOUNDING CURB COMMUNICATIONS. HE SELECTED THE TWO NEW GROUPS APPEARING IN ALIENS, JIMMY & THE MUSTANGS AND RHEMA OUT OF APPROXIMATELY 100 NEW GROUPS BASED ON THEIR MUSICAL AND COMEDIC ABILITIES.

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MICHELINE H. KELLER: PRODUCER

BIOGRAPHY

MICHELINE H. KELLER, PRODUCER OF VOYAGE OF THE ROCK ALIENS, SEES THE FILM AS A BREAKTHROUGH PROJECT, "FOR THE ENTERTAINMENT FIELD AS WELL AS INTER PLANETARY. NOTHING LIKE IT HAS BEEN DONE, AND IT COULDN'T HAVE BEEN DONE ANY BETTER!"

WHEN KELLER SAYS IT COULDN'T HAVE BEEN DONE ANY BETTER, SHE IS REFERING TO THE INCREDIBLE LINE UP OF PRODUCTION TALENT THAT WAS BROUGHT INTO THE PROJECT -- DIRECTOR JAMES FARGO (EVERY WHICH WAY BUT LOOSE), DIRECTOR OF PHOTOGRAPHY GILBERT TAYLOR (STAR WARS, THE OMEN), EDITOR MALCOLM CAMPBELL (TRADING PLACES, TWILIGHT ZONE), AND CHOREOGRAPHERS DENNON & SAYHBER RAWLES (STAYING ALIVE), JUST TO NAME A FEW.

WHEN KELLER REFERS TO INTER PLANETARY, SHE REFERS TO A COMPANY SHE HAS HELPED BUILD FOR THE LAST SEVEN YEARS WHILE HOLDING THE POST OF PRESIDENT. KELLER STUDIED AT THE SORBONNE IN PARIS AND RECEIVED HER B.A. DEGREE FROM UCLA IN 1971. IN 1974, SHE RECEIVED HER DOCTORATE OF JURISPRUDENCE FROM SOUTHWESTERN UNIVERSITY. ALTHOUGH SHE WAS CARRYING A FULL ACADEMIC SCHEDULE IN LAW SCHOOL, SHE SUCCESSFULLY SUPERVISED THE DAY-TO-DAY BUSINESS AND FINANCIAL AFFAIRS OF A LAW FIRM.

KELLER BEGAN THE PRACTICE OF LAW IN 1974 AS A PARTNER IN THE FIRM OF KELLER & KELLER WITH EMPHASIS ON BUSINESS MANAGEMENT AND ENTERTAINMENT LAW. IN 1976 SHE RETIRED FROM THE PRACTICE OF LAW AND HELPED ESTABLISH INTER PLANETARY PICTURES -- A MOVE THAT LATER EVOLVED INTO THE FILM PRODUCTION COMPANY THAT EXISTS TODAY.

KELLER WAS EXECUTIVE PRODUCER OF "STRANGER IN OUR HOUSE", AND THE AWARD WINNING NBC SPECIAL "KENT STATE". IN ADDITION, SHE HAS SERVED AS PRODUCER ON "GRAMBLING'S WHITE TIGER" AND THE UNITED ARTISTS' RELEASE "DEADLY BLESSING". ALL THE WHILE, KELLER HAS REMAINED A STRONG ADMINISTRATOR OF INTER PLANETARY'S PRODUCTION AND DISTRIBUTION ARMS, AND AN IMPORTANT CREATIVE FORCE WITHIN ITS PROJECT DEVELOPMENT DIVISION.

AS FAR AS KELLER IS CONCERNED, INTER PLANETARY HAS HAD A GREAT SEVEN YEARS, BUT VOYAGE OF THE ROCK ALIENS MAY MAKE THE EIGHTH THE BEST YET.

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BRIAN RUSSELL: PRODUCER - BIOGRAPHY

BRIAN RUSSELL, A PRODUCER WITH A BACKGROUND STEEPED IN MUSIC, SEES VOYAGE OF THE ROCK ALIENS AS A DREAM COME TRUE. AS EARLY AS HE CAN REMEMBER, RUSSELL HAS FANTASIZED ABOUT PRODUCING A MUSICAL FEATURE, AND ABOUT THIS ONE HE FEELS, "NOT SINCE THE FIRST MUSICALS OF THE THIRTIES HAS SOMETHING LIKE THIS BEEN ATTEMPTED. SURE, THERE HAVE BEEN STORIES WITH MUSIC INTERJECTED, BUT THIS, THIS IS A GRAB BAG OF STYLES WITH MUSIC FOR EVERY CURRENT MUSICAL TASTE."

THE MUSIC IN ALIENS IS DESCRIBED BY RUSSELL AS RANGING FROM 50'S ROCK AND ROLL TO FUTURISTIC OR NEW WAVE. REGARDLESS THE STYLE, ONE CAN BE ASSURED RUSSELL HAS A DEEP UNDERSTANDING OF IT. ALTHOUGH PRODUCING IS FAIRLY NEW TO HIM, WITH PROJECTS SUCH AS TV SPECIALS "SOUVENIRS" AND "SCENES FROM A SPECIAL" AND THE ABC MOVIE "THE GRACE KELLY STORY" (DONE THROUGH HIS OWN PRODUCTION COMPANY, KOTA, IN ASSOCIATION WITH EMBASSY PICTURES), MUSIC HAS BEEN WITH HIM SINCE THE AGE OF 10. AT THAT TIME HE BEGAN PERFORMING IN CHURCHES THROUGHOUT CANADA. HE AUDITIONED FOR A GROUP CALLED "DR. MUSIC" THAT WAS BEING PUT TOGETHER TO HAVE ITS OWN VARIETY SHOW; THE SHOW WAS "MUSIC MACHINE" AND RUSSELL WAS THE HOST FOR TWO YEARS.

BLYE/BEARD PRODUCTIONS HIRED RUSSELL TO DO A FEW TV SPECIALS THAT ULTIMATELY LED TO HIS BEING HIRED AS BACK-UP FOR THE "SONNY AND CHER SHOW". WHEN THEY SPLIT UP, RUSSELL JOINED SONNY ON HIS OWN SHOW ALL THE WHILE TRYING TO GET HIS OWN MUSIC OFF THE GROUND. AROUND 1974, BRIAN AND BRENDA RUSSELL SIGNED A CONTRACT WITH ROCKET RECORDS WHERE THEY RELEASED TWO ALBUMS IN THREE YEARS. IT WAS ALSO THROUGH THIS CONTACT THAT THEY WENT ON THEIR FIRST EUROPEAN TOUR, APPEARING WITH GREATS SUCH ELTON JOHN AND NEIL SEDAKA.

WRITING FOR CHERYL LADD, THE TWO BECAME VERY CLOSE AND EVENTUALLY GOT MARRIED. WORKING WITH HER ON HER ALBUMS AND VIDEO ALBUMS LED TO RUSSELL BECOMING ACTIVE IN MOST OF HER PROJECTS IN A PRODUCER CAPACITY.

AS RUSSELL SEES IT, ALIENS CAN ONLY BE A HIT AS "IT IS IN THE FOREFRONT OF EVERYTHING THAT IS HAPPENING IN THE MUSIC WORLD. IT DIGRESSES FROM FILM IN A WAY THAT UP UNTIL NOW HAS BEEN SEEN ONLY IN ROCK VIDEOS -- MOVIES WITHIN A MOVIE, AND EACH WITH ITS OWN STYLE, BUT ALL ROOTED IN MUSIC."

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S. JAMES GUIDOTTI: WRITER

BIOGRAPHY

VOYAGE OF THE ROCK ALIENS IS PROBABLY BEST DESCRIBED IN THE WORDS OF THE MAN WHO FIRST CONCEIVED OF IT; WRITER S. JAMES GUIDOTTI EXPLAINS, "IT'S A LITTLE LIKE SITTING HOME AND WATCHING TV LATE ON A SATURDAY NIGHT ALL THE WHILE SWITCHING CHANNELS FROM 5 TO 9 TO 11 AND TO 13. ON CHANNEL 5 THEY'RE AIRING AN OLD BEACH PARTY MOVIE; ON 9 ONE ABOUT ALIEN INVADERS; ON 11 A FILM ABOUT A MAD, HOMICIDAL MANIAC ON THE LOOSE; AND ON 13 A ROCK 'N ROLL PROGRAM."

GUIDOTTI ATTENDED BOSTON UNIVERSITY BEFORE GETTING A JOB AT WGBH IN BOSTON. WORKING AT THE STATION HE ACQUIRED MOST OF HIS WRITING CREDITS ON DOCUMENTARIES. AFTER FOUR YEARS WITH GBH, GUIDOTTI DECIDED TO MOVE TO LOS ANGELES WHERE HE BEGN TO WRITE SCREENPLAYS. ALTHOUGH MANY HAVE ALREADY BEEN OPTIONED, ALIENS IS THE FIRST TO GO TO PRODUCTION.

WHERE DID THE IDEA FOR THIS FILM COME FROM? GUIDOTTI DESCRIBES HIS PAST AS "A YOUTH MISPENT WATCHING B-GRADE HORROR FILMS AND LISTENING TO ROCK 'N ROLL." A FAN OF NEW WAVE, HE FEELS THAT AS AN ART/MUSIC FORM, IT IS A PARODY OF 1950'S UPBEAT AMERICAN OPTIMISM. PHILOSOPHICALLY, THAT'S WHAT WAS BEHIND THIS PROJECT -- REDUCING FRIGHTENING ISSUES SUCH AS POLLUTION TO A JOKE, AND WITH THE USE OF SATIRE THROUGHOUT, THERE IS A CHANCE OF REACHING PEOPLE WITHOUT THE SLEDGE HAMMER APPROACH USED IN WORKS SUCH AS "FUTURE SHOCK".

AS FAR AS THE STYLE OF THE FILM IS CONCERNED, GUIDOTTI FEELS THAT LAPSING INTO THE MUSIC SEQUENCES HAS ALLOWED THE FILM MUCH MORE FREEDOM, "SURREALISTIC WITHOUT BEING ACCUSED OF AVANT-GARDISM."

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EDWARD GOLD: CO-WRITER/CO-PRODUCER

BIOGRAPHY

EDWARD GOLD, WHO CO-WROTE VOYAGE OF THE ROCK ALIENS, IS ALSO ONE OF THE FILM'S CO-PRODUCERS. GOLD FIRST SPOTTED THE ORIGINAL SCRIPT WHILE PART OF THE EXECUTIVE PRODUCTION STAFF OF INTER PLANETARY PRODUCTIONS, A POST THAT HE MAINTAINS TODAY. HE CLAIMS THAT HE FELL IN LOVE WITH THE CONCEPT IMMEDIATELY, "IT SEEMED LIKE A NEW ADDITION TO A LONG LINE OF COMEDY. THE STORY LINES WERE FAMILIAR, BUT THE PLAYERS COULD DO ALMOST ANYTHING THEY WANTED."

GOLD IS VICE-PRESIDENT OF DEVELOPMENT AT INTER PLANETARY. AS SUCH, HE WORKS ON PROJECTS EMANATING FROM WITHIN THE COMPANY AS WELL AS THOSE BROUGHT IN FROM THE LARGER CREATIVE COMMUNITY. WORKING WITH AGENTS, WRITERS, PRODUCERS AND DIRECTORS, IT IS HIS JOB TO FIND AND NURTURE CONCEPTS THROUGH TO THE FILM STAGE.

HAVING ATTENDED THE UNIVERSITY OF HAWAII, GOLD LEFT TO EMBARK ON A CAREER IN FILM PRODUCTION WHERE HIS INDUSTRY EXPERIENCE INCLUDES SET OPERATIONS, STAGE CONSTRUCTION, LIGHTING, SPECIAL EFFECTS, GRIP AND FEATURE PRODUCTION ASSISTANCE. THE OFFICE JOB OF PROJECT DEVELOPMENT PRETTY MUCH COMPLETED THE CIRCLE, AND HE COULDN'T HAVE CHOSEN A BETTER FILM WITH WHICH TO GET BACK INTO PRODUCTION. ALIENS HAS SO MANY FACETS THAT IT DRAWS FROM EVERY BIT OF EXPERIENCE GOLD HAS ACQUIRED.

MANY INVOLVED WITH THE PROJECT DESCRIBE IT AS REMINISCENT OF THE 30'S MUSICALS. GOLD IS IN AGREEMENT BUT ADDS, "WE REPLACED THOUSANDS OF EXTRAS WITH ABSTRACT VIDEOS; THE DOLLARS WE SAVED ON TOP HATS AND CANES BOUGHT THE OPTICAL BURN-INS."

VOYAGE OF THE ROCK ALIENS IS AN INTER PLANETARY CURB PRODUCTION OF A JAMES FARGO FILM. PRODUCED BY MICHELINE H. KELLER AND BRIAN RUSSELL, WRITTEN BY S. JAMES GUIDOTTI AND EDWARD GOLD & CHARLES HAIRSTON AND DIRECTED BY JAMES FARGO. IT STARS PIA ZADORA, CRAIG SHEFFER, TOM NOLAN, JIMMY & THE MUSTANGS, RHEMA AND RUTH GORDON AS THE SHERIFF. EXECUTIVE PRODUCERS ARE MAX A. KELLER, TINO BARZIE AND MIKE CURB.

CHARLES HAIRSTON: CO-WRITER/CO-PRODUCER

BIOGRAPHY

CHARLES HAIRSTON CO-WROTE VOYAGE OF THE ROCK ALIENS AND IS ALSO ONE OF THE FILM'S CO-PRODUCERS. HAIRSTON, A CONSULTANT TO INTER PLANETARY PRODUCTIONS AT THE TIME, WAS CONVINCED OF THE PROJECT WHEN HE MENTIONED THE TITLE TO HIS FIVE YEAR-OLD SON, JASON. "MY SON DROPPED THE PHONE LAUGHING HYSTERICALLY," QUIPS HAIRSTON, "I KNEW WE WERE ON TO SOMETHING SPECIAL."

HAIRSTON'S EXTENSIVE BACKGROUND INCLUDES WORK IN FEATURES, TELEVISION, AND THE EXPLODING NEW WORLD OF CABLE. AFTER EARNING A B.A. IN MANAGEMENT FROM HUNTER COLLEGE IN NEW YORK IN 1971, HAIRSTON BEGAN HIS CAREER AS AN NBC PAGE. HE REMEMBERS, "THAT WAS THE FIRST TIME I WAS EVER PAID FOR WRITING, I USED TO EARN $8 A JOKE FROM JOAN RIVERS." QUICKLY WORKING HIS WAY THROUGH THE CORPORATE STRUCTURE, HAIRSTON HELD A SERIES OF FINANCIAL AND ADMINISTRATIVE POSITIONS UNTIL 1977 WHEN HE BECAME DIRECTOR OF FEATURE FILMS AND FEATURE DEVELOPMENT FOR THE NETWORK. IN 1978, HE LEFT NBC TO BECOME VICE-PRESIDENT OF PROGRAMS FOR SHOWTIME ENTERTAINMENT WHERE HE WAS RESPONSIBLE FOR THE ACQUISITION OF FEATURE FILMS, ON AIR PROMOTION AND EDITING OF THE MONTHLY PROGRAM GUIDE.

HAIRSTON LEFT HIS POST AT SHOWTIME TO PURSUE MORE CREATIVE OUTLETS AND SO HE HAS. HE WROTE THE ORIGINAL STORY FOR "FOR LADIES ONLY", AN NBC MOVIE OF THE WEEK. AND IN A PRODUCER CAPACITY, HE HAS BEEN RESPONSIBLE FOR FIVE MUSICAL PLAYS FOR MCA PAY TELEVISION, DONE IN CONJUNCTION WITH THE MINNEAPOLIS CHILDRENS THEATRE COMPANY. HAIRSTON SEES ALIENS AS "A FILM THAT FINDS ITS ROOTS IN BASIC COMEDIC FORMULAS, SIGHT GAGS AND SLAPSTICK ABSURDITY, WHICH, ENHANCED BY CONTEMPORARY MUSIC WILL APPEAL TO THE THEATRICAL AUDIENCE -- 80% OF WHICH IS BETWEEN 12 AND 25."

WITH PROJECTS SUCH AS MEMOIRS OF A MARRIED WOMAN (EXECUTIVE PRODUCER) AND SPECIAL DELIVERY (WRITER/PRODUCER) ON THE IMMEDIATE HORIZON, HAIRSTON IS PLEASED TO BE ABLE TO PARTICIPATE IN EVERY LEVEL OF PRODUCTION. HIS EXPERIENCE AS CO-WRITER/CO-PRODUCER ON ALIENS REPRESENTED SOME OF THE MOST FUN HE'S EVER HAD, "IT'S A LITTLE LIKE GETTING PAID TO DO THE THINGS YOU GOT IN TROUBLE FOR IN SCHOOL."

VOYAGE OF THE ROCK ALIENS IS AN INTER PLANETARY CURB PRODUCTION OF A JAMES FARGO FILM. PRODUCED BY MICHELINE H. KELLER AND BRIAN RUSSELL, WRITTEN BY S. JAMES GUIDOTTI AND EDWARD GOLD & CHARLES HAIRSTON AND DIRECTED BY JAMES FARGO. IT STARS PIA ZADORA, CRAIG SHEFFER, TOM NOLAN, JIMMY & THE MUSTANGS, RHEMA AND RUTH GORDON AS THE SHERIFF. EXECUTIVE PRODUCERS ARE MAX A. KELLER, TINO BARZIE AND MIKE CURB.

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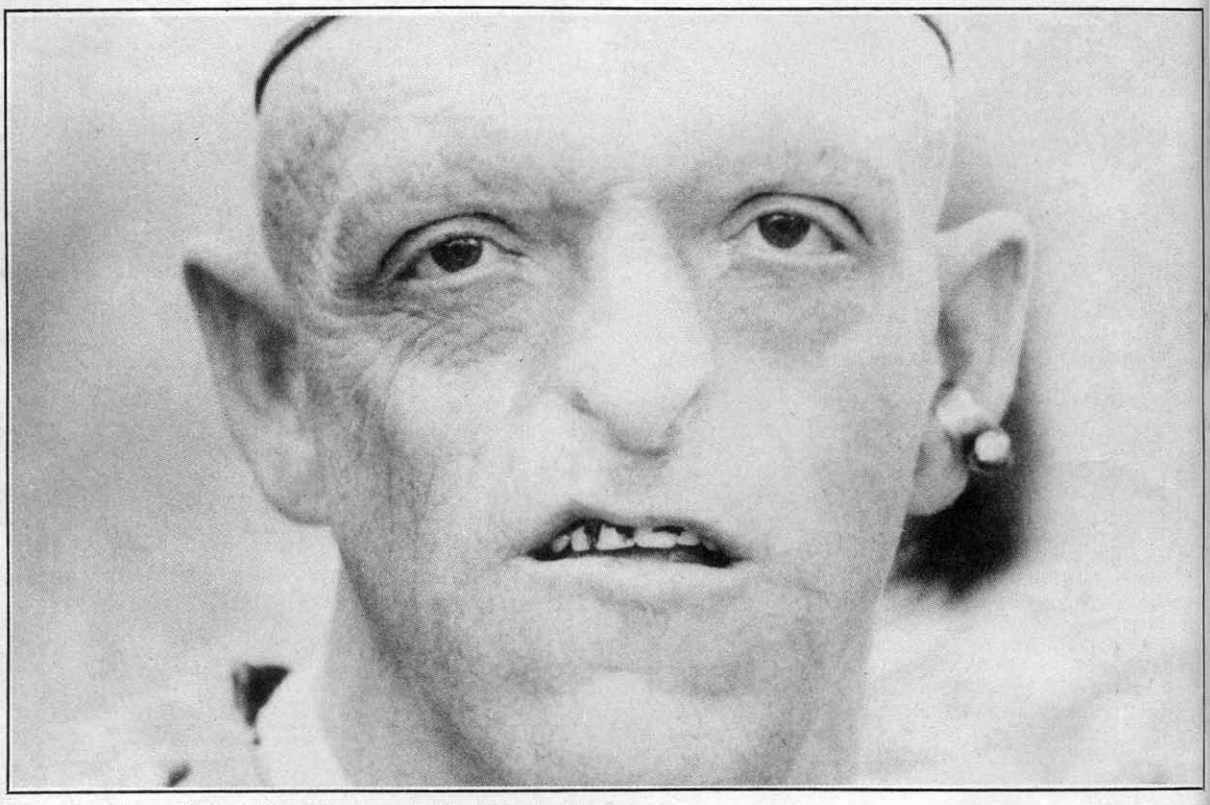
Pluto Speaks!

Michael Berryman, star of Hills Have Eyes, and now Hills Have Eyes Part 2, talks about his career as a master of menace.

By Johnny Legend



HILLS 2 PHOTOS: © 1983 TIM PEROVICH

The return of Pluto: Michael Berryman in *The Hills Have Eyes Part 2*.

Somewhere in Horror Heaven, Tor Johnson and Rondo Hatton are singing: MICHAEL BEE GOODE! And while they sing, we have a few words with the uncrowned King of Contemporary Horror Character Actors: Mister Michael Berryman.

Michael Berryman jettisoned into full-scale visibility and prominence during the 1970's after a mere handful of appearances. The most memorable, of course, was his portrayal of the omnipresent Pluto in Wes Craven's *The Hills Have Eyes*. Requiring virtually no makeup, Berryman's overwhelming countenance was singled out and utilized as the key visual advertising tool to promote the film worldwide.

Michael was born prematurely in 1948 to a medical family—his father, a brain surgeon; his mother, a registered nurse. Unfortunately, the peculiar nature of Berryman's own physical attributes could not be corrected by ordinary medical science. An unheralded child of the 60's, Berryman graduated from Cal Polytech in San Luis Obispo with a degree in pre-veterinarian studies, and has weathered three stormy decades, eventually drawing on his own personal experiences to portray the darkest depths of the human psyche.

Berryman recently recreated his classic role as Pluto in the Wes Craven sequel, *The Hills Have Eyes Part 2*.

FANGORIA: Your "break into show business" was more traditional in the time-honored Hollywood sense than most people might expect, correct?

Michael Berryman: Well, in the early 1970's, I had a plant shop on the beach in Venice, California. There was an antique store across the street that happened to be owned by Michael Pal, George Pal's son. I met both of them, then one day George came up to me and said, "Are you an actor?" I said, "No, I just own this shluppy store across the street."

One of the White Bread People cuts off Pluto's air in Wes Craven's sequel.

George said, "You have a unique face, I think you'd work real well in my new film." So I said, "What do you need?" and George said, "Well, I need an undertaker." I laughed, but he said he was serious, gave me his card, and said, "If you're interested, call me." I called the next day, went over to their office and read three pages of dialogue. I had never acted a day in my life. A week later they called me back, I went to Harold Lloyd's estate, and we did *Doc Savage*. I played the coroner, Juan Jose Morales. I wasn't used to the lights, I almost fell down, but we got one day of shooting in.

About nine months went by, then the same casting director from *Savage*, Mike Fenton, was working on *One Flew Over the Cuckoo's Nest*. He called and had me come down to meet Michael Douglas, the producer, and Milos Foreman, the director. They told me that Jack Nicholson was going to star. I was totally overwhelmed and said, "If I can be an asset to your production in any way whatsoever, let me know." They said, "We'll be in touch—get an agent!"

I hadn't done the agent game at all, so I made an appointment at MCA. I didn't have

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Other members of Pluto's happy hill tribe also return, not too worse for the wear and ready for more mayhem.

DEADLY BLESSING PHOTOS: © 1981 UNITED ARTISTS

After the original *Hills Have Eyes*, Berryman came back for more Craven filmmaking as the oafish William Gluntz in *Deadly Blessing*. Here he menaces Chester Kulas, Jr.

a car, or even busfare, so I walked and hitchhiked all the way there on a smoggy day. The reception room was full of the usual nervous prima donnas and starlets. When I finally got in, the agent took one look at me and said smugly, "What makes you think you're an actor?" I said, "Technically, I'm not really an actor, but I've already done one day's work [on *Savage*] and this will be day two because I've already got the part, and by the way, I don't like your attitude." So I walked back home, called my friend, actor Anthony Caruso, and got ahold of his agent, Lou Doucer, and I've been with him ever since. And he's treated me real well.

Fang: So how was the shooting on *Cuckoo's Nest?*

Berryman: We worked for 128 days, six days a week, and it was like going back to school. It was marvelous. We had two weeks of solid rehearsals on all the major scenes; I absorbed a wealth of knowledge. They had two cameras running most of the time, but none of us knew which one actualy had film in it—they did that to trick us. Milos would walk around trying to catch you off guard, and he would chastise you tremendously if you gave the slightest indication that you were aware of his presence.

Fang: What kind of training did you have to prepare for the part of a mental patient?

Berryman: We developed some real strong emotional ties with the real patients. We spent two weeks doing rehearsals with them—the criminally insane ward, the geriatrics ward, the young people's ward. There was one gentleman, an artist, also a pyromaniac, who had torched a church full of people. I spent many hours talking to him.

Fang: And your next film was the big one.

Berryman: Yes, after *Cuckoo's Nest*, my third film was with Wes Craven, *The Hills Have Eyes* [Part One]. That was the first time I'd shot outdoors with varying weather conditions and what not, it was a real challenge. I had some surgery at the time so we had to design the costume to cover and protect my shoulder because of the scarring and wounds. Wes thought I was a real trouper.

[Author's note: Michael's unique physical condition makes it virtually impossible for his body to sweat correctly. This has resulted in numerous operations and the necessity for him to rest at least 15 minutes of each hour to keep from blowing up like a pressure cooker.]

Fang: Do you recall any memorable anecdotes relating to the release of *Hills*?

Berryman: I was working on a publicity stunt for the Detroit Free Press and happened to notice a local neighborhood theater showing *Hills*. I slipped in and sat in the back of the audience. Right about the time the heavies in the movie were threatening to kill the baby, this woman got up dragging her son out of the theater screaming, "This movie is sick and depraved!" The audience was screaming right back at her: "Shut up and leave already!" Her son looked like he was ready to deck the old lady. I happened to have my whole get-up on from the movie, so as the lady came up the aisle, I grabbed her by the arm and said, "Damn right lady, this movie's horrible!" So she went into hysterics and ran out into the street. Her son just shook my hand and said "Thanks" and went back in to watch the rest of the movie.

Fang: And what have you done since the first "Hills?"

Berryman: After that, I did *The Fifth Floor*, the less said about which the better. I also did *Another Man, Another Chance* for director Claude Lelouch in Tucson, Arizona, with Jimmy Caan and Genevieve Bujold. Early in that film, I kill Jimmy's wife. Seven years later, I'm riding with my band of desperadoes and one of them gets shot. The only person we can find to treat him is a veterinarian who turns out to be Jimmy. He recognizes a bracelet that I stole from his wife and he jumps me and kills me.

Fang: And you also worked again with Wes Craven?

Berryman: Yes, we went to Texas to do *Deadly Blessing*. I had the opportunity to meet some great people like Ernest Borgnine. After a certain amount of time and experience, working with actors and craft people, good directors, etc., I finally felt that I had absorbed enough to consider myself somewhat of a professional. I hope to eventually do my own films, I have some ideas that I would love to do; I think I could make a valid statement and still be very entertaining and very different. [Author's note: Michael has been a longtime activist against pollution and the corruption of nature.]

Fang: I'm sure some people would be curious to know what kind of childhood you had.

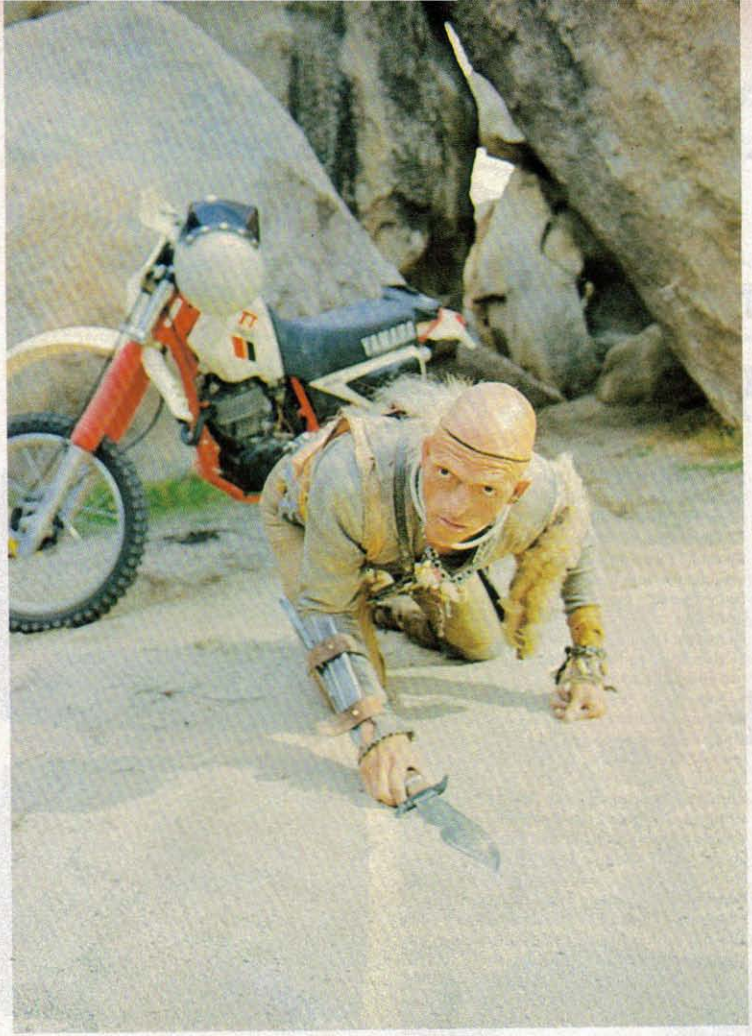
Berryman: I had three brothers. We used to fool around like any other kids. When a babysitter stayed over, we'd find the scariest movie on television, wait for her to fall asleep, then put our hands in ice cubes until they were freezing, then grab the babysitter by the neck. That used to wake her up pretty quick.

Fang: I know things have been a little slow since *Deadly Blessing* in 1981, but now your career seems to have moved into high gear.

Berryman: Yes, we're deep into production on *The Hills Have Eyes Part 2* and so far everything has been fantastic. [Author's note: There will be complete, exhaustive coverage on this epic in forthcoming Fangorias.]

Fang: Without giving too much away, could you give us a few teasers on *Hills 2*. For example, how did you survive your injuries from the first film?

Berryman: Well, let me just say that I've had eight years to heal, and I still have a slight limp. There have been some major changes in the hill tribe and we have also had eight years and thousands of hours to sophisticate and improve. Our traps, our techniques, even our costumes are much more elaborate and advanced. Keep in mind, terrorizing and bumping off people is still our own form of recreation. They don't have television yet out there in these hills, not even cable. We do



Berryman braces for action against those who dare to be normal.

have a refrigerator now, no electricity, but a refrigerator.

Fang: How do you feel about the timing right now for *Hills 2*.

Berryman: In many ways, I think it's perfect. The whole, run-of-the-mill genre of imitation splatter films has played out, and a lot of sequels to the more routine gore films have come and gone. Luckily, I was not asked to appear in countless ripoffs of the original film over the years. That leaves plenty of room for *The Hills Have Eyes Part 2* to be a total classic on its own merits.

Fang: Looking ahead, I understand you're also slated to appear in a film with Pia Zadora?

Berryman: Yes, it's called *Attack of the Rock 'n' Roll Alien* and the producers are the same people who made *Deadly Blessing*. The script is very well written and very funny. The character I play, "Chainsaw," is in a mental institution. These aliens come down and they can't tell the difference between a fire plug and a human being, they think that both forms are alive. So one of them turns itself into a fireplug and stands by cars which causes cops to keep writing tickets. At one point, the aliens zap this mental institution with a ray and several people, including myself, escape. So I walk around with a chainsaw doing chainsaw types of things.

Fang: Anything else looming on the horizon?

Berryman: I've seen the script for *Blood Feast 2* and I think that would be an outstanding production.

Fang: I understand that one of the two leads is tailored specifically for you?

Berryman: Yes, we play two characters still living under the influence of Fouad Ramses' mind. The name "Michael" is even indicated in the script.

Fang: All in all, what in your opinion makes for a successful horror or gore movie?

Berryman: To me, the sign of a successful film in this genre is when, after a screening, I drive home and start double-checking the locks and saying, "Maybe I *should* leave that hall light on." Even though I was *in* the damn movie!

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ZADORA

PIA: A NEW IDEA — Leave it to *Eavesdropping's* favorite showbiz couple, Pia Zadora and Meshulam Riklis, to come up with something totally different.

While Pia's next cinematic tour de force — a sci-fi musical comedy, "Voyage of the Rock Aliens" — is being readied for local screens, she's off to Italy to video a song from the film's soundtrack. The plot of the video, which Riklis is financing, will have nothing to do with "Voyage's" storyline, but the happy duo nonetheless contemplate tacking it on to the end of the film.

The video, of a tune entitled "When the Rain Begins to Fall," will be her much-awaited duet with Jermaine Jackson. Jermaine, who has no part in the movie, suggested Bob Giraldi, who handled the Jacksons' Pepsi commercials, to direct this one. So Bob too is flying to Italy.

Roswell (N.M.) Daily Record Friday, May 31, 1985

Child

Actress Pia Zadora shows off her four-month-old daughter, Cady, during an appearance Thursday on West Berlin's Kurfuerstendamn. She was in Berlin to promote her new film, "Rock Aliens — Let's Dance Tonight."

People

By SUSAN STEWART
Knight-Ridder Newspapers

Jackson Maintains Silence As Brother 'Explains' Pia

In every city on the Jacksons' "Victory Tour," His Hotness maintains his silence and increases his prestige. Brother Jermaine Jackson gives yet another interview. In his Denver interview, Jermaine discussed in exhaustive detail his efforts to buy an entire Fiji Island ("every fruit tree you can imagine") and explained his relationship with Pia Zadora. The two just recorded a song and video, and they share a private jet. "Here Comes Pia" is painted on its side. Jermaine thinks Zadora is a great misunderstood talent. "I'm going to produce, write and perform for her next album. I think she's just waiting for the right movie or right something." Right.

JERMAINE JACKSON

PIA ZADORA

Pia Zadora: growing into her sexy image

by Dann Gire
Herald film critic

"Have you seen my pictures in Penthouse?"

Pia Zadora put her hands through her tawny, shoulder-length tresses, fluffing them for a makeshift, wind-blown look.

"I was offered Playboy, but I preferred to be photographed by Bob Guccione (of Penthouse) because he's the world's best photographer when it comes to shooting nudity. These are character studies. They're not posed. They're not phony. There's none of that posed, pseudo-sexuality stuff, which is nauseating. He gave me the cover, too. I've got it over here. I'll get it for you."

Petite Pia disappeared into the regular lunchtime crowd at the Westin Hotel's Chelsea Restaurant on the main floor She returned a few minutes later, brandishing the latest edition of Penthouse, which she plopped on the table in her corner booth.

"Isn't that a terrific shot?" she said, pointing to a soft-focus photograph of herself not even wearing a smile. "These shots are all pictures from my film. But these are Guccione. Isn't that one gorgeous? The lighting and everything? You can go ahead and look I'm not embarrassed to show you. The whole world is going to see them."

I peered at the layout and agreed that it was done with exceptional taste.

"THEY'RE NOT T and A," Pia said "You don't actually see anything in this photo, but there is a nude later on."

She thumbed through the pages and stopped.

"Look at this picture See how old I look? That doesn't even look like me. Some of these shots make me look 9 years old. Others I look 35 in. They're pretty pictures."

I closed the magazine and placed it to one side.

"Wait, there's more," Pia said.

Later, I offered For now, I wanted to ask her about her new movie, "Lonely Lady " It's based on Harold Robbins' novel about a writer named JeriLee Randall who is trying to cut a career in Tinseltown. Randall's hard road to fame and acceptance is paved with lesbian encounters, drug abuse, orgies and an abortion. In the end, she's forced to sell her respect to make it big.

"I did 'Lonely Lady' because I felt that it combined my trashy sort of sex symbol image with what Robbins writes about He's a trashy sort of writer," she said. "People want to see me in trashy-sexy roles. I couldn't do 'Kramer vs. Kramer,' not right now. JeriLee Randall combines the trashy-sexy thing with a dramatic focus."

She put her hands through her hair and gave it another fluff.

"PEOPLE HAVE a very short memory. You've got to keep your name in front of the public That's the name of the game in this very competitive industry. When I came out in 'Butterfly,' I was heralded as this trashy sort of James M. Cain seductive 17-year-old That wasn't something I wanted to throw away," she said.

"I'm too old to start from scratch. I was always the sexy type. I don't think that I could be accepted as a schoolteacher type or the long, lanky brunette type I'm just a sexy type. I'm a sexy blonde type I've always been sexy since I was 15, 16 years old. Back then, I tried harder than I do now

"Now I think sexy comes from the inside, on a personal level. Back then, I thought lipstick and stockings made you sexy A lot of girls think that when they're 16. You have to grow into it "

"Lonely Lady," which will open in Chicagoland on Friday, is Pia's second film following her controversial debut in "Butterfly," the story of a 17-year-old rural girl who seduces her father (played by Stacy Keach).

The tiny actress skyrocketed to international fame when the Hollywood Foreign Press gave her a Golden Globe award for "Butterfly," which had been financed by her millionaire husband, M. Rikhis. Pia also got exposure when billboards went up all over the country promoting the actress and her new movie.

Suddenly, the actress with the rich husband became a center of controversy. Hollywood factions charged that her career had been bought and paid for. Other charges suggested that money may have had something to do with the Golden Globe award, as well.

Herald photo by Jon Kirn

SHE DOESN'T mind the "trashy-sexy roles" because that's what people want to see her in, insists Pia Zadora, whose latest film, "Lonely Lady," opens here on Friday. Pia won a Golden Globe for her performance in "Butterfly," a film about incest, but the controversy surrounding her millionaire husband's finances behind the film prompted some critics to claim the award had been bought.

"PIA-GATE" FILLED newspapers and magazines. Soon, people who didn't even know who Pia Zadora was had at least heard her name, although many thought she was someone named "P. Isadora "

"I call it the 'Pia Zadora Syndrome.' I burst on the scene. I was controversial, and I was never considered an actress. I became Pia Zadora. That's the only way I can put it," she said.

"Certain people in Hollywood got jealous (over the Golden Globe award). The picture was based on incest My husband, a public figure himself, produced the film. And I had a funny name. It all went together. I replaced Rula Lenska in Johnny Carson's book People thought I was an overnight sensation. There's no such thing."

For the record, Pia has been in show business since the age of 7, when she made her Broadway debut in "Fiddler on the Roof " She played a green-faced kid in the 1964 picture "Santa Claus Conquers the Martians."

Following several appearances on and off Broadway, the actress strove to diversify her talents. Four years ago, she branched out into nightclub acts, sharing stages with Bobby Vinton, Don Rickles, Alan King, Frank Sinatra and Bob Hope. That led to her first album, "Pia," which reportedly is a best-seller in France.

Her second album, "Rock It Out," appeared at local record stores less than two weeks ago. Her single of the same title came out the week before. Earlier this year, she traveled to Rockford, where she spent two days working with elephants at Circus Vargas to prepare for an upcoming "Circus of the Stars" television program.

"I HAVE A record career. I have a film career. I have the Penthouse layout to promote the film. Now I'm going to do a new concept in films, the first MTV-like feature film. It's called 'Attack of the Aliens.'

"It's the story of a guy from outer space who falls in love with an innocent young girl. She doesn't know he's from outer space. Crazy things happen, like, when they kiss, he beeps. She goes crazy, and he goes crazy. It's very today "

Pia was born 27 years ago to Broadway violinist "Skip" Schipani and Broadway theater wardrobe supervisor Nina Zadora Schipani. Currently, Skip plays first violin in the pit of "La Cage Aux Folles," and Nina works the wardrobe department for "Cats." Although neither parent was thrilled when the young performer decided to doff her duds for movies and magazines, both have remained staunch supporters of their daughter.

"My mother is very proud of me. She wears Pia badges. Her love is blind, although she gets a little nervous when she sees me nude on screen," Pia said. "She always starts coughing when nude scenes come on. She always leaves or gets up and walks around. When the Penthouse thing came out, oh my God!

"Fortunately, Bob (Guccione) flew back to New York with her once, and they became good friends. He buttered her up. He congratulated her on the fine work she did 27 years ago. Plus, she liked the pictures. My father hasn't seen them yet. He's very strict. He's Italian. When I was younger, he wouldn't go out of the house with me if I wore mini-skirts. He called me a tramp if I wore red lipstick. He said I looked like a whore."

Pia's parents have adjusted to the nudity issue, as they have the fact their daughter married a 58-year-old millionaire. Her husband's parents, 90-year-old father and 85-year-old mother, didn't take it well and left for Israel. Since then, they've accepted Pia as their daughter-in-law.

"THINGS IRON themselves out. People come around when they realize things are right," Pia said. "When my husband fell in love with me, he realized there would be problems with family and friends. He also realized that I had become his life and I was the most important thing to him. He loves being called Mr. Zadora."

The age difference between the Rikhises had other problems, as well Pia said she soon found herself married and with nothing to do.

"I couldn't mingle with my husband's associates. They were much older, and there wasn't anyone I could have any kind of relationship with. My husband saw what was happening and thought that, in a couple of years, might become frustrated and take it out on our marriage "

Hence came the decision for Rikhis to enter show business as a movie producer for his wife's career. When not on location working, Pia generally spends time at her apartment in New York, her house in Beverly Hills, her farm in Long Island or her beach house in Malibu

"I suppose I do lead a fairy tale existence, but I make it work for me in my work situation," Pia said "I use all the luxuries I have only to help me become more productive and creative in my career

"Fortunately, I never had to go through what JeriLee went through. 'The Lonely Lady' could have been me, but I have a husband who saved me from a great many of those situations. When I was 16, 17 and getting to that casting couch age, I did have a couple of incidents that weren't that serious. If I hadn't had my husband, I would have had some tough times."

Poor Pia Zadora: 'I'm not a joke'

By Vernon Scott
UPI Hollywood Reporter

HOLLYWOOD — The youthful audience at a Westwood theater hooted derision at the screen the other night when Pia Zadora disrobed for her role in "Lonely Lady," her second movie.

Poor Pia, the tiny blonde starlet with big ideas, hoped the movie version of Harold Robbins' spicy novel would give her some credentials as an actress.

Instead, "Lonely Lady" apparently is just another of life's disappointments.

Her first movie, "Butterfly," never flew. After brief release in a couple of theaters it was mercifully yanked and eventually found its way to cable TV.

Still, Pia found some solace in becoming a household name without ever having appeared in a movie. She accomplished this dubious distinction by winning a Golden Globe for best new actress in "Butterfly" a couple of years ago.

The award was tainted, however. Accusations were made that the Hollywood foreign press association was influenced by the largesse of her multimillionaire husband, Meshulan Riklis, of Las Vegas.

Pia, 27, became a joke in some quarters. Some thought she would disappear as quickly as "Butterfly."

But the cynics reckoned without Pia's tenacity, and Riklis' resources. He is one of the financial backers of "Lonely Lady."

"I'm not a joke," Pia said earnestly.

"I heard the talk about being a flash-in-the pan. My first reactions was to be hurt and upset about stories that my husband was responsible for my career. I cried and told myself to forget the career.

"But then I got angry. I decided I wasn't going to let them get away with that. I'd been around as a singer and an actress before I made 'Butterfly.'"

Pia attempted to prove her point with the reminder she appeared in the movie "Santa Claus Conquers The Martians," which she said has become a holiday classic.

She also takes pride in guest appearances on "The Nurses," "The Defenders" and "The Perry Como Show" as a kid, in addition to Broadway stands in "Henry, Sweet Henry," "Applause," "Promises, Promises" and "Sound of Music."

In her first adult role Pia replaced Bernadette Peters in "Dames at Sea."

"They knew what I could do in TV and on stage," Pia said. "And I hoped that 'Lonely Lady' would change a lot of minds about my credentials as a movie actress.

"It's a highly dramatic role about a strong and interesting woman. There's quite a bit of nudity in it too.

"In some ways the picture is like a feature film soap opera. Harold (Robbins) liked the idea of me playing the role because I could be convincing as a 17 year old aging to 27. They reissued the paperback of the book with my picture on the cover."

"Lonely Lady" is not the only cover adorned by Pia this month. She is also on the cover of Penthouse magazine and can be seen inside entirely in the buff.

The magazine layout makes it abundantly clear why Pia has a penchant for disrobing for movie and still lenses. She is undeniably photogenic in the nude.

In apparent disregard of the truism that few folk in Hollywood are thinking Oscars for actresses who pose nude for girlie magazines, Pia said, "It's a struggle to be taken seriously in this town.

"Some people think 'Lonely Lady' is the story of my life because the heroine marries an older man who launches her career and she wins an Oscar, to everyone's horror.

"I guess there are some similarities because she is such a controversial figure and so am I.

"No matter what happens, I plan to keep making movies. I'm not going from A to Z in one jump. I know that. I will take a lot of steps, but then I have a lot of time. I'm only 27."

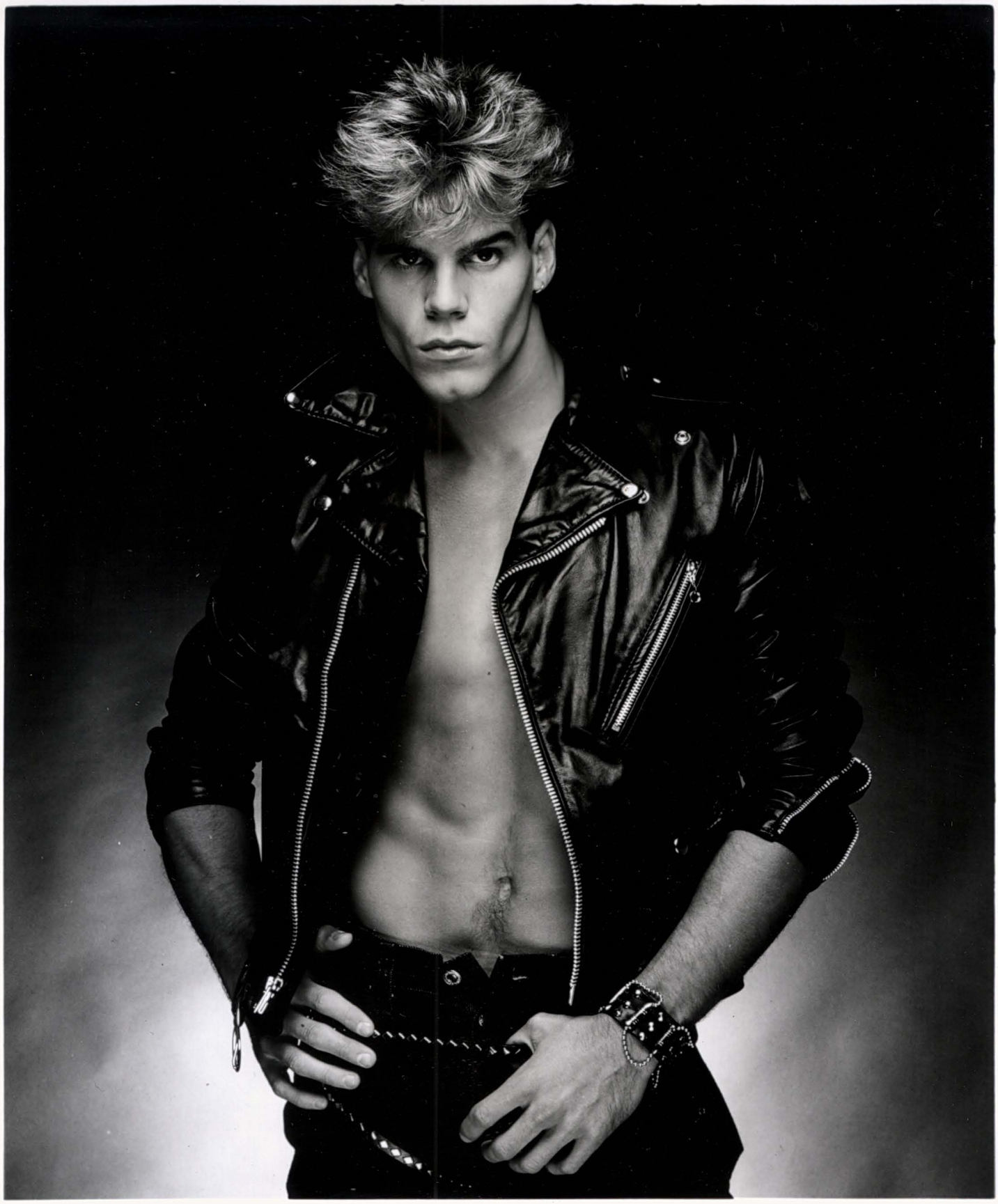
Pia's next film, already on the drawing board, is "Attack of the Rock and Roll Aliens," which suggests anything but a career-builder for serious acting.

But Pia says, "It's a new concept like the rock video tapes. It's really something different along the lines of 'Flashdance.'"

Pia said "Attack of the Rock and Roll Aliens" will be be produced entirely on location in Stone Mountain, Ga., for Interplanetary Productions.

Pia Zadora in "The Lonely Lady."

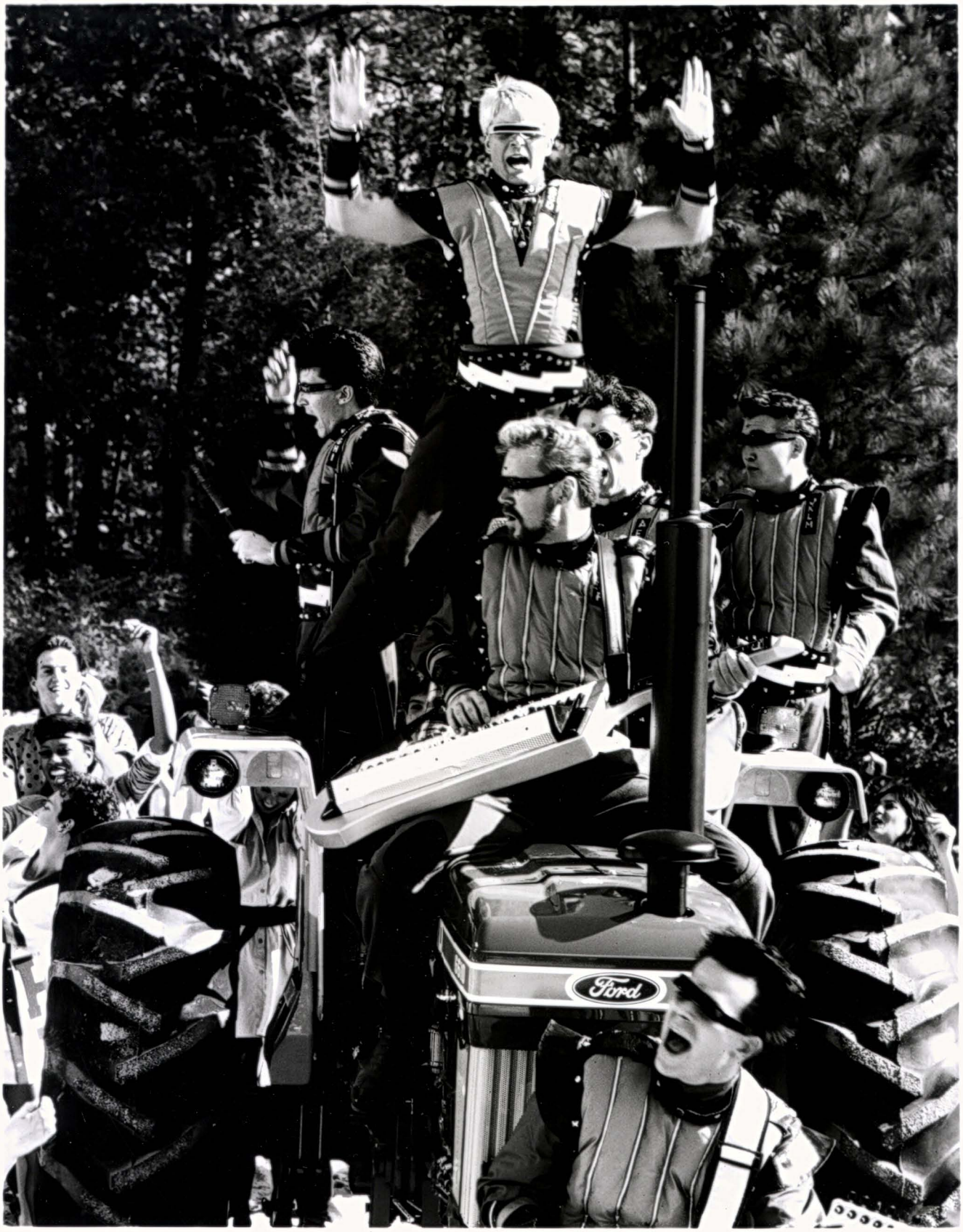
1. PIA ZADORA and CRAIG SHEFFER as Dee Dee and Frankie, the coolest couple at Heidi High, star in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.



2. CRAIG SHEFFER is Frankie, the leader of the Pack, in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

3. PIA ZADORA stars as Dee Dee in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

4. PIA ZADORA and TOM NOLAN star as Dee Dee and Absid, traveling through space in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.



5. TOM NOLAN and the RHEMA BAND star as the Aliens *discovering earth in* VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

6. JIMMY & THE MUSTANGS star as "The Pack" ready to square off with the Aliens in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

7. The RHEMA BAND and TOM NOLAN are the Aliens on an exploratory mission in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

8. RUTH GORDON as "The Sheriff" warns The Pack to watch out for the Alien invasion in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

9. MICHAEL BERRYMAN is Chainsaw, an escaped murderer, whose got his work cut out for him in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

10. The Aliens bring a techno-rock sound to Speelburgh, USA, in VOYAGE OF THE ROCK ALIENS, a musical fantasy adventure.

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